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## Diego Kurilo

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# The Sacred Tree

In the Indo-European World

Diego Kurilo

*To my daughter Martina and Gaby  
for accompanying me on the tour  
of the ruins of the Architecture  
the place where the Pelican lives.*

"Nymphs rejoice when the trees grow rain, nymphs, on  
the other hand, cry when the trees no longer have  
leaves." With them Apollo, while still in the womb,  
was terribly irritated, and pronounced this threat, which  
was not unfulfilled, against Teba. Theba why,  
unfortunately, Do you test your destiny?

Callimachus, Hymn IV to Delos

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# The Sacred Tree

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# Prologue

In Indo-European antiquity, much of the religious and cultural imaginary of all these peoples saw in the symbol of the tree and its fruit the arcane of knowledge, starting from the Sycamore Tree <sup>1</sup> in Egypt associated with the Goddess Isis, wife and mother of the pharaoh always ready to offer the hidden knowledge of things, giving the pharaoh the sap of knowledge to drink, even the Acacia Tree revered throughout the Mediterranean world for being a symbol central resistance, even with the Absence of rain the Acacia grows.

<sup>1</sup> The sycamore begins to be mentioned in predynastic times in Ancient Egypt. Egypt is sometimes mentioned as the "Country of Sycamores," and the tree was called the false fig or Egyptian fig. According to Zohay and Hopf, the Egyptians were the only ones who cultivated this tree, very easy to reproduce by cuttings. Due to its incorruptible wood, the Egyptians quickly related it to death and resurrection; hence they were planted near graves and coffins were built when possible with their soft and light wood. Amulets were also made in the shape of their leaves.

The Ark of the Covenant <sup>2</sup> or Ark of the Covenant chest that served to house the tables of the law was built in Acacia wood.

The Tree also evokes the image of the savior, Jesus the Christ, who was crucified in lumber in the shape of the letter **T**<sup>3</sup> as described in the Epistle of Barnabas<sup>4</sup>, written at the beginning of the 2nd century, it describes the cross (σταυρὸς) as similar to the letter T: "it had to have grace in the figure of T". And he says that Moses made "a figure of the cross and of the one who was to suffer on it" (τύπον σταυροῦ καὶ τοῦ μέλλοντος πάσχειν) by extending his arms to save the people from defeat (cf. Exodus

<sup>2</sup> According to Jewish and Christian belief, the Ark of the Covenant was a sacred chest located in the Holy of Holies (in Hebrew, Kodesh ha-Kodashím) of the Tabernacle, which was later placed in the Temple of Jerusalem built by Solomon..

<sup>3</sup> The Greek tau, the nineteenth letter of the Greek alphabet, corresponds to the last letter of the Hebrew alphabet, which in the past was in the form of two intersecting lines. The execution cross used by the ancient Romans, which could be of various forms, normally had the form of the letter tau, as indicated Luciano de Samosata (125-181), who in his lawsuit between the Consonants makes propose the death penalty to the letter T, "because they affirm that the tyrants were inspired by his form and imitated his to build timbers in an analogous way and crucify men in them; and from there this cursed invention received its cursed name. For all those crimes, how many Do you think the Tau deserves death sentences? For my part, I consider it fair to reserve this only punishment for the Tau: that it be executed in its own way, since the cross came to be carved by it, and thus is called by men.

<sup>4</sup> The Epistle of Barnabas is a 21-chapter Christian treatise, written in Greek, with some epistle characteristics. It has been preserved in the 4th century Codex Sinaiticus, where it appears at the end of the New Testament and before the Pastor of Hermas. Some Fathers of the Church attributed it to Barnabas, collaborator and companion of Paul of Tarsus, mentioned in the book of Acts of the Apostles, but today attributed to any unknown Christian teacher, without excluding that he also had the name Barnabas.

17: 8-13). In the Work of Justin the Martyr (AD 100-165) the cross is described (τὸν σταυρὸν) as composed of a wood in vertical position embedded by another horizontal, while another stands out in the middle, in which the crucified sit, the Christ and his cross become an emblem of the paschal rabbit to which the Messiah He had to submit: to be roasted, he was arranged in the shape of the cross. <sup>5</sup> This was erected in the fields with crossed timbers as symbols of victory over the enemy, allegory of the victory of the Greco-Latin world associated with victory in war, but in this case, that of the Christ, represents the spiritual victory of man.

Trees occupy a prominent place both in the Bible and in the Koran, both ancient religions share trees in their respective sacred books such as date palm, olive and tamarisk. Acacia also used its wood in North Africa for being a sacred tree for its permanence. There are in the religious literature of the Indo-European world Infernal trees such as the zaqqm o Tree of Hell Tree belonging to the Islamic world

<sup>5</sup> A **tropaion** (Greek: τρόπαιον, Latin: tropaeum), from which the English "trophy" is derived, is an ancient Greek and later Roman monument created to commemorate victory over enemies. This usually takes the form of a tree, sometimes with a pair of arm-shaped branches (or, in later times, a pair of cross stakes) on which the armor of a defeated enemy is hung. and dead. The tropaion is dedicated to a god in thanksgiving for the victory.

(As-Saffat, 37:65, Ad-Dukhn, 44:49, Al-Waqi'a, 56:51): "Is it not better received than the zaqqm tree? We have made this tree a scourge for the unjust. It grows in the depths of Hell, bearing fruits like the heads of demons: with it they will feed and fill their bellies, along with gulps of boiling water. Then they will return to Hell. Also the Tree of Yours possibly a dark wood conifer mentioned only in Revelation 18:126.

The Apple tree that for much of the Greco-Latin world represented the achievement of immortality was introduced to Europe by the Romans and Greeks from the Middle East, its main symbolism is that of the mystical fruit remembering that God prohibited man from eating the forbidden fruit of the apple tree in the Eden's garden. Greek hero Heracles<sup>7</sup>, como parte de sus Doce Trabajos, estaba obligado a viajar al Jardín de las Hespérides y recoger las manzanas de

**6 Revelation** 18:12 Reina-Valera 1960 (RVR1960) merchandise of gold, silver, precious stones, pearls, fine linen, purple, silk, scarlet, all fragrant wood, all objects of ivory, of all objects of precious wood, of iron and marble.

**7 Heracles**, Héracles (in ancient Greek Ἡρακλῆς, Hēraklḗs, from the name of the goddess Hēra, and kleos: 'glory' meaning 'glory of Hera) or Hercules (in Roman mythology) was a hero from Greek mythology. He was the son of Zeus and Alcmena, a mortal queen, adopted son of Host and great-grandson of Perseus by the maternal line. He received the name of Alceo or Alcides at birth, in honor of his grandfather Alceo (Ἀλκαῖος, Alkaios) although this same word evokes the idea of strength (Greek ἀλκή) was in his adulthood when he received the name with which he is known, imposed by Apollo, through Pythia, to indicate his status as a servant of the goddess Hera In Rome, as in Western Europe, he is better known as Hercules and some Roman emperors — including Comfortable and Maximian, identified with figure.



gold from the tree of life at its center. The Pomun or apple tree in ancient Greece, was consecrated to Aphrodite, and an apple was thrown at someone to symbolically declare their love and in the same way, to catch it, was to symbolically show the acceptance of that love. The first Christians who arrived in northern Europe discovered that near the date of the celebrity of the Nativity of the Lord, the peoples of the north, celebrated the birth of Freyr the Sun God by decorating evergreen trees, This tree is in the center of the universe and It is called Yggdrasil in whose cup Asgard was the city of the gods. After the evangelization of the Nordic world the meaning was changed for the birth of Christ, it is believed that it was Saint Boniface.(680-754) the evangelizer of Germany, the first to change the symbolic tree of the Yggdrasil<sup>8</sup> and give an all Christian meaning to the pine tree, with this new archetype candles and apples

<sup>8</sup> **Yggdrasil** (or Yggdrasil) is a perennial ash: the tree of life, or ash of the universe, in Norse mythology roots and branches hold the different worlds together: Asgard, Midgard, Helheim, Niflheim, Muspellheim, Svartalfheim, Alfheim, Vanaheim and Jötunheim. From its root emanates the fountain that fills the well of knowledge, guarded by Mímir.

At the foot of the tree was the god Heimdall who was in charge of protecting it from the attacks of the dragon Níðhöggr and a multitude of worms that tried to corrode its roots and overthrow the gods that it represented. But he also had the help of the nornas who took care of him by watering him with the water of the Urd well. A bridge linked the Yggdrasil with the dwelling of the gods, the Bifröst, the rainbow, all gods crossed it to enter the Midgard.

Yggdrasil oozes honey and blankets a nameless eagle with a falcon named Veðrfölnir between its eyes, a squirrel named Ratatösk, a dragon named Níðhöggr, and four deer, Dáinn, Dvalinn, Duneyrr, and Durafinn. Near their roots dwell the norns.

were added giving birth to the Christmas tree more or less as we know it today, later gifts were added at the base of the European custom tree associated with Saint Nicholas of Bari. Much of the Indo-European imaginary revolves in the cultural reason of the fundamental post or sacred Tree. From the ceremony of the elevation of the stability pole or Djedi pillar in Egypt, a festival related to the god Ptah<sup>9</sup> - Osiris or the festival of the myth staircase whose cultural base was in the city of Panopolis linked to the god Min<sup>10</sup>, one of the oldest deities in the world that with its fundamental post preserved the universe.

Many of these fundamental symbols of erection and stability as well as the symbology associated with the sacred tree as the central symbol of the universal Tree that was found in most of the ancestral religions in the center of the heavenly city and that was replaced in Christianity during the Romanesque period by the Lamb of God, alludes to the fertility of

<sup>9</sup> The erection of the **Dyed pillar**, was a famous ceremony of Memphite origin, possibly in honor of the god Ptah, who was later associated with Osiris. By holding this ceremony, the stability of the reign, the resurrection of Osiris, and the victory of this god over Seth were symbolized. This ceremony was a way periodically renew, regenerate and revitalize Pharaoh's forces so that he could continue to reign on the throne of Egypt. Also, it had to be repeated during the Heb Sed party. It can be seen, among other places the temple of Sethy I in Abydos, the place of worship of Osiris.

<sup>10</sup> **Min** was the moon god of fertility and vegetation, god of rain, protector of merchants and miners, he represented the generating force of nature in Egyptian mythology. He was represented as a man with black or green skin (colors that respectively symbolized regeneration and fertility), keeping the phallus erect, on a pedestal, and wearing a crown with two long feathers and a scourge. Sometimes it is represented as a bull or lion.

the light of God, and this fertility will be seen reflected in the tree crowns or diadems of the Greco-Latin world, with which the initiates in the mysteries were dressed in the light of their patron trees, as is the case of the initiates in the religion of Apollo, who were crowned in the light, with a headband<sup>11</sup> bay leaves.

Diadems were originally made from tree branches and flowers and it was an attribute of the gods. Bacchus, according to Pliny, was the first to use it after his conquest of the Indies. The symbolic thought of the first Indo-European peoples saw in many deities, the manifestation of primal fires and the spring of the symbolic, a certain union where the opposites stop showing through the theater of demonstrations, to lose themselves in unity. Man needs to understand what symbolism is, because without this understanding he cannot delve into himself and look at himself, being himself a central symbol of the earthly, in a universe without scale and without time.

It is our duty to discover our symbolic interiority, the purpose of this book is to bring to the reader different interpretations of logos, deities and religions whose

<sup>11</sup> Saturn was crowned with figs or blades of grass whose black and white fruit represents night and d

symbolic expression had its genesis in architecture and in the Tree or fundamental post.

Many of the Indo-European deities at their core were portrayed as abstract forms and numbers, in a quest to learn mathematics and geometries associated with the universal. An example of this is the cult of Apollo that was worshiped at Delphi as a cube, or the God Min<sup>12</sup> in Egypt, one of the oldest deities in the world, which represented for that ideology not only numbers, but also the first bricklayer rule, center of religions strongly rooted in architecture. On his arm was represented the Egyptian elbow, ruler or modulator on which the space to be made sacred was organized.

The Universe for these peoples personified a fundamental hill, surrounded by a mass of salty water crowned by a wheel-shaped symbol

<sup>12</sup> **Min** was the moon god of fertility and vegetation, god of rain, protector of merchants and miners, he represented the generating force of nature in Egyptian mythology. Min was one of the oldest Egyptian deities, his worship dates back to pre-dynastic times; he came from Copts, near the caravan route of the Uadi Hammamat where he was the protector of merchant travelers and miners. Min was a moon god related to the calendar. It was linked to royalty because it ensured abundance. He was considered the son of Ra, or Shu, and Jentit-Iabet was his mother-wife; He was associated with Rept in Atribis, and with Aperetisis in Greek times, being his son Kolanthes. He also formed a triad with Kadesh and Reshep. In a stele of the Louvre museum he is cited as the son of Osiris and Isis.

Of potter, or tree, and on whose crest was a philosopher's cube, the most sacred space or house of Horus. For many world cultures like Hindu or Cherokee in North America, the world was supported by a turtle<sup>13</sup> whose shell had drawings of hexagonal sides, like many of the trees of life in the Indo-European world, such as the "Fu-sang" tree in China. This book covers a series of events and mythologies associated with the art of construction, from the universal symbolism of the cardinal points and the circle of the earth, to the temple of Jerusalem and its creator King Solomon, passing through numerical symbolism, symbolism from the palm tree in Sumer or the fundamental post of creation in Egypt.

<sup>13</sup> In **Greek mythology**, Quelona (Greek Χελώνη Khelônê, 'tortoise') was a nymph - probably one of the oreades - who was invited by Hermes along with all the gods, men and animals to the weddings of I and Zeus by order of this. Quelona refused to attend, stayed home, and thus showed her contempt for the wedding. When Hermes noticed his absence, he descended from Olympus, threw Quelona's house (located on the bank of a river) with the nymph inside and transformed them into a turtle: from then on, Quelona would have to carry his house on his back .

## **Introduction**

The first chapter of this book is about a synthesis or compendium of Indo-European sacred trees, mainly the Christmas tree and the apple tree, as well as several phrases from texts and biblical passages where mention is made of sacred trees, the garden of the Hesperides and their Golden fruits are a source of examination on the architectural syntax and mythologies related to the art of construction. In Greek mythology, the Hesperides were the nymphs who took care of a wonderful garden that the majority tradition placed near the Atlas Mountains in the North of Africa as well as on the edge of the Ocean that surrounded the world. In the following chapters the symbology associated with ancestral Gods such as being is shared with the reader Isis and Osiris and the Acacia tree and how these represented for peoples such as the Egyptian or the

Greek, numbers and geometries, in an ideology loaded with architectural symbols. The mythology of Mount Merú, or Sumerú sacred mountain for the Hindu world, is also shared, it is believed that this is in the center of the world, many numbers associated with Mount Merú are close to  $\pi$ . A special chapter is on the ancient concept of cubic reason.<sup>14</sup>, Pythagorean proposal, of a numerical philosophical nature related to the square of the circle and the number 216, a sacred numen for Greco-Latin culture. We also comment on allegories such as the one about the churning of the Milk Ocean, linked with the creation of the universe and its sacred island in whose center was the God represented as a bush. The Christmas tree and its mythology and as for cultures like the Norse was worshiped in the image of the Yggdrasil or the Thor tree. Also in a space chapter we describe the myth of the garden of the Hesperides, givers of immortality through their golden apples in number 3. The symbolic trees of Ashvatha, Ashoka and Bodhi for the Hindu world and Buddhism, fundamental trees for understanding the field and continent of Buddha enlightenment. The Kien Mou the Tree of immortality and its mythology,

<sup>14</sup> Greco-Latin concept or Philosophy of the form associated with Pythagoras where the number 216 fulfills an important function.

we also describe the Sycamore Tree in Egypt from whose arm Pharaoh drinks the nectar of immortality, through the forearm of the goddess whose abstraction is the Egyptian sacred elbow. The Tree of Good and Evil and how the Biblical story is based on Sumerian texts.

The symbolism of the Inverted Tree as the Baobab in Africa, an example of a specular world, the little prince on his asteroid tore off because he considered it a bad herb. We also discussed in different texts, the importance of the symbology of TLV mirrors, a bronze mirror of the Han dynasty in China, of a similar theoretical framework to the game of Liu Bo and the I Ching and how this could be the genesis of the game of Chess. We discuss in one part of the book about the Tree of Apollo and the Delphic oracle as well as the myth of Daphne and how the escaping goddess of Apollo ends up becoming a laurel tree. We also delve into the universal theme of the flood, from the Sumerian and Acadian perspective, in the texts about the hero Ziusudra and Atrahasis. Latin phrases is a chapter where it is analyzed, a Latin phrase referring to God and his relationship with Marco Vitruvio's book, The 10 Architecture books.



The greeting in the world of construction was used not only as an architectural module but also as a "free pass" for entering the brotherhood of builders. It is a chapter where we go through different greetings from the construction guild through the ages and its relationship with the Greco-Latin concept Cubic Reason, and the squaring of the circle. Borges reminds us in his book on imaginary beings that the Pelican<sup>15</sup>, "With its beak and claws, the mother caresses the children with such devotion that it kills them. In three days the father arrives; The latter, desperate to find them dead, pecks his chest. The blood that spills their wounds revives them ... This is how the bestiaries refer to the fact, except that Saint Jerome, in a comment to Psalm 102 ("I am like a pelican of the desert, I am like an owl of the wilderness") The image of the Pelican , is a chapter that recreates a symbol of Architecture, it is said that the Pelican only lives on ruins of architecture and

<sup>15</sup> The genus **Pelecanus** was formally described by Linnaeus in 1758 in the tenth edition of his *Systema naturæ*. He described its distinctive features, such as a straight hook-shaped beak at the tip, linear nostrils, bare face, and fully webbed feet. This initial definition included, in addition to pelicans, frigates, cormorants and sulls. The name of the genus comes from the Greek *πελεκάν*, *pelekán*, which in turn derives from *πέλεκυς*, *pélekys*, 'ax'. In classical Greece the word was applied to both the pelican and the woodpecker. In Spanish the common name, pelican comes from the Latin *pelicānus*, with the same origin as that of the genus. A famous verse from Paradise (XXV, calls Jesus Christ "our pelican". The Latin commentary by Benvenuto de Imola clarifies: "It is called a pelican because it opened its side to save us, like the pelican vivifies the dead children with the blood of the chest The pelican is an Egyptian bird. "The image of the pelican is common in ecclesiastical heraldry and is still engraved on the snowflakes. Leonardo da Vinci's bestiary thus defines the pelican: He loves his children very much, and finding them in the nest killed by snakes, he tears his chest and, bathing them with his blood, brings them back to life. "

that its blood feeds its children. The Egyptian Apocalypse places him as the main actor.

The acronym INRI<sup>16</sup>, or Latin phrase that appears on the cross, on the wood, on Golgotha INRI, IESVS NAZARENVS REX IVDAEORVM, which translates into Spanish as: "Jesus of Nazareth, King of the Jews". And in this there is a key, it could be an anagram related to the name of the Hebrew God.

We also analyze the temple of Jerusalem and its metrics closely related to the Greco-Latin concept of cubic ratio<sup>17</sup>, a philosophy of form. Of mathematical but also philosophical aesthetics. The east is a small text about the place where we all want to go at the time of our death.

In the final chapters there will be a tour of architectural forms and how they were

Linked to Indo-European concepts such as that of the fundamental hill of creation, mythology that saw the

The phrase, which appears on a plate or tablet called "title" (titulus), varies slightly in the four gospels of the New Testament: it is found in its shorter version in the Gospel of Mark 15, 26 ("The King of the Jews »). And in Luke 23, 38 (" This is the king of the Jews "); it is more extensive in the Gospel of Matthew 27, 34 ("This is Jesus, the King of the Jews"), and complete in that of John 19, 19 ("Jesus of Nazareth, King of the Jews"). From this last version the acronym arises. Many crucifixes, images of the crucifixion and artistic works that represent it, include the title with the acronym INRI, occasionally directly engraved on the cross and usually located above the figure of Jesus.

<sup>17</sup> The first to write about cubic reason is Pythagoras according to Vitruvius in his book "The 10 books of Architecture" the number 216 was sacred in antiquity related to  $6 * 6 * 6 = 216$

world as a “Great ship-shaped construction”, from these forms and from the search for the ancient world of architectural beauty and organicity the concept emerged of golden number, present throughout the natural world. Modulor used in all the great works of the past as a means of organizing spaces in a harmonious way, acting as nature does in a clear and efficient way. The last chapters we briefly deal with Indo-European symbols, the chessboard<sup>18</sup> and its genesis as planimetry of construction, in addition to the classical orders of architecture. This book is your argument base in the book *Biblos Architectura Simbólica*, somehow represents a palimpsest of it.

<sup>18</sup> Board games have been known since ancient times, the oldest records being mastabas paintings from Dynasty I and III of Egypt (3100-2700 BC.) The first recognized version of chess emerged around the 6th century and was called Chaturanga, being played on a board of the racing game called Ashtāpada. This was monochromatic and divided into eight columns by eight rows, having special markings called "castles" in the 1st, 4th, 5th and 8th rows of columns a, d, e and h, which had a function in the Ashtāpada game, did not in the chaturanga

## **Sacred trees in the Indo-European World**

Throughout the Indo-European world and its different epochs we are accompanied by myths and allegories where the sacred tree has a central role in stories loaded with symbolism, from the story of Adam and Eve, and the tree of good and evil, to the garden of the hesperides located in the center of a magical island lost on the edge of the universal ocean, passing through the allegory of the golden apple giving immortality, in addition to the symbolism of the forearm, the first rule of bricklayer, for mankind symbolic center of religions , strongly based on the architectural and the numerical. Trees are important in many of the world's mythologies, and have been given deep and sacred meanings throughout the centuries. The human beings, observing the sky, interpreted it as a great tree where the planets resembled fruits of light or birds that moved from one branch to another, in addition to

seeing in the cycle of nature, the growth and death of the world. Vegetable, a mysterious force, seen as an arcanum of growth, death and rebirth. Many of the evergreen trees were considered as symbols of immortality. The pagan use of trees and forests for worship is mentioned in the Bible: "You will entirely destroy all the places where the nations that you will inherit served their gods, on the high mountains, and on the hills, and under every leafy tree. »

Deuteronomy 12: 2 "King Ajaz... offered sacrifices and burned incense... under every leafy tree." II Chronicles, 28: 4 In Africa, the Baobab is worshiped, a tree with a thick trunk, a tree that the little prince<sup>19</sup> He tore from his kingdom, the asteroid where he lives, to consider it bad grass.

According to legend, the Baobabs were such conceited trees that a god turned them around. So it

<sup>19</sup> **The Little Prince** (French: *Le Petit Prince*) is a short novel and the most famous work of the French writer and aviator Antoine de Saint-Exupéry (1900-1944). The novel was published in April 1943, in both English and French, by the American publisher Reynal & Hitchcock, while the French publisher Éditions Gallimard was unable to print the work until 1946, after the liberation of France. Included among the best books of the 20th century in France, *The Little Prince* has become the most widely read and translated French written book. Thus, it has translations into more than two hundred and fifty languages and dialects, including the Braille reading system. The work has also become one of the best-selling books of all time since it has managed to sell more than 140 million copies worldwide, with more than one million sales per year. The novel was translated into Spanish by Bonifacio del Carril and its first publication in that language

was made by the Argentine publisher Emecé Editores in September 1951. Since then, various translator publishers have produced their own versions.

says that now the branches of the tree are buried and the roots grow upwards. Groups of centuries-old Baobabs marked the location of different villages. The sacred tree of the Celts, the oak, is associated with heaven and this as a creator of powers, a certain magical ability that the Druid could use. Maximum Shooting<sup>20</sup>, 2nd century AD. He claims that the druids saw in oak the image of the God Zeus. Pliny the Elder<sup>21</sup>. He tells us how the druidic ritual of collecting oak mistletoe was, this same author derives the word Drus from "drus-Oak".

"The Druids have nothing more sacred than the mistletoe and the tree that carries it, if it is an oak"

Pliny the old

<sup>20</sup> **Máximo de Tiro** (Μάξιμος Τύριος; second half of the 2nd century AD - 180) was a Greek philosopher belonging to Middle Platonism, along with Eudoro de Alejandría, Plutarco de Queronea, Albino, Apuleyo, Ático and Celso.

<sup>21</sup> **Gayo Plinio** Second (in Latin: Gaius Plinius Secundus), known as Pliny the Elder (Comum (present-day Como, in Italy), Estabia (today Castellammare di Stabia), August 25, 79), was a Latin writer, naturalist and military man. He carried out studies and investigations in natural, ethnographic and geographical phenomena, compiled in his work *Naturalis historia*, being an encyclopedic model of much knowledge until the middle of the 17th century when his studies were replaced by investigations based on the Scientific Method and modern Empiricism. His works were the basis for many western explorers such as Odorico Pordenone, Marco Polo, Antonio Pigafetta, Cristóbal Colón and Fernando de Magallanes, as well as the Spanish conqueror Hernán Cortés, who matched Plinio's geographical and ethnological descriptions with his own discoveries, including fantastic beings and regions of Greco-Latin mythology.

The Galatians gathered in a sacred oak forest called Drunemeton. The word Nemeton designates a sanctuary. The Gaelic equivalent is Nemed.

**Strabo**<sup>22</sup> refers to the name of the sanctuary of the Anatolian Galatians<sup>23</sup> was Drunemeton

(Book XII.I).

In Ireland the oak is represented in many places of sacred names the "Rennes Dindsenchas", in reference to the Mugna tree an oak that produced three harvests of different fruits a year (apples, walnuts and acorns), in Wales the hero LLeu after being wounded, he turns into an eagle and takes refuge in an oak. The sacred thorn bush in England at Glastonbury was associated with the mythical figure of Joseph of

<sup>22</sup> **Estrabón** Strabo (in ancient Greek, Στράβων; Amasia, Pontus, c. 64 or 63 BC - AD 19 or 24) was a Greek geographer and historian known primarily for his work Geography.

<sup>23</sup> From the 8th century BC to the 5th century BC, various Celtic peoples spread from their original central European nucleus throughout much of Europe, reaching a people originally from Gaul, the Galatians, from the east to the territory of present-day Turkey, settling in the Anatolian region of Galacia. According to the Greek historian and geographer of the 2nd century, Pausanias, in the year 279 a. C., several tribes of Gauls headed towards Greece through the Balkans, attacking the Delphic oracle and the sanctuary of Apollo, being finally defeated, Brenno, their commander, falling dead.



Arimathea<sup>24</sup>, uncle of maría magdalena, Legend has it that he arrives in English lands with the body of Jesus and two Marys, one of them being Mary Magdalene, the wife of Jesus and the chalice of the Last Supper. We can also name the mythological sacred trees, such as the Thor's oak that together with the Yggdrasil ends up Christianizing itself on the Christmas tree. The Kashmar cypress, and even species considered sources of immortality, such as the mythical Fu-sang Tree in China or the apple tree in ancient Greece. Tree worship is the tendency to create myths, stories and allegories whose symbolic center is the tree, first pillar, or support, the fundamental pillars of worship in the Indo-European world arose from the worship of trees or tree figures such as the column Corinthian<sup>25</sup>, who was first worshiped in a temple of Apollo as a

<sup>24</sup> **Joseph of Arimathea** is a biblical character who, according to the Gospel of Matthew 27:60, was the owner of the tomb in which the body of Jesus of Nazareth was deposited after his crucifixion and death. Dwight L. Moody observed that the canonical gospels rarely recount the same accounts; however, the account of Joseph of Arimathea and his effort to get the body of Jesus to bury him is narrated in all of the Gospels: Matthew 27, 57-60; Mark 15, 43-46; Luke 23, 50-55; and John 19: 38-42..

<sup>25</sup> The name **Corinthian** is derived from the ancient Greek city of Corinth, although the style had its own model in Roman practice, following the precedents established by the Temple of Mars Ultor in the Forum of Augustus (c. 2 AD). He was employed in southern Gaul at the Maison Carrée, Nîmes, and at the comparable Temple of Augustus and Livia [fr] in Vienne. Other main examples pointed out by Mark Wilson Jones are the lower order of the Basilica Ulpia and the Arch of Trajan in Ancona (both from the reign of Trajan, AD 98–117), the Column of Seals (re-erected in Antiquity late but second century in origin), and the Temple of Bacchus at Baalbek (c. 150 AD).

votive column in Bassae, Greece<sup>26</sup>, possibly as a representation of the goddess Daphne turned into a laurel tree by the god Thief.

The first Corinthian column observed is found in the Temple of Apollo at Bassae in Greece, it is the first of its history as a single votive column of worship in the center of the Temple of Apollo. The Corinthian order is named after the Greek city-state of Corinth, to which it was connected in the period. However, Vitruvius, 1st century B.C. He tells us in his book "The 10 Architecture Books" how the column was created by the sculptor Callimachus, he drew acanthus leaves that grew around a votive basket.

The earliest use of the Corinthian column dates back to the Late Classic Period (430–323 BC).

The first Corinthian capital was found at Bassae, dated 427 BC. C. (Temple of Apollo).

<sup>26</sup> The Temple of Apollo Epicurean was erected in a place called Basas (ancient Greek, Βάσσα; modern Greek Βάσσεε, meaning "the ravines"), on Mount Cotilo, located eight kilometers northwest of the Peloponnesian city of Figalia, in ancient Arcadia region, and seven kilometers south of the modern city Andritsaina. The beauty of this temple left us evidence after visiting Pausanias. The temple of Basas has dated to 450 a. C. at the beginning of the 4th century BC. C.

## The Legend of Callimachus<sup>27</sup>

The third order, called Corinthian, imitates the delicacy of a girl, because the girls, due to their youth, have a configuration made up of delicate limbs and through their decorations they achieve very beautiful effects. They say that the discovery of the Corinthian capital was like this: a girl from Corinth, already of a certain age to marry, died of an illness. After her funeral, her nurse collected some glasses that the girl liked very much when she lived and put them all together in a wicker basket, which she took to her grave; he placed them on top and in order to keep them in good condition for a long time, he covered them with tiles. He casually placed the basket on the root of an acanthus. With time, the roots of the acanthus, oppressed by the weight, scattered around its leaves and its small stems, when spring arrived; their stems grew around the basket and from the sides they went outside under the weight of the tiles, which forced them to form curvatures or scrolls at their ends. Calímaco, called

<sup>27</sup> **Calímaco** (in Greek Καλλιμαχος, Kallímakhos), nicknamed *katatēxítechnos* (“the one who drains the art” and from there “the one of the detailed art”), was a sculptor, goldsmith and active painter in Athens around 432 to 408 a. C. Everything attributed to it is doubtful. Pausanias describes a gold lamp and a palm tree located in the Erechtheion, but this genre of objects was rather typical of the Hellenistic period. Even the invention of the Corinthian capital attributed to it by Vitruvius does not correspond to what is known of the architecture of the 5th century BC. C., nor the invention of the trephine technique.

katatēxítechnos by the Athenians, thanks to the exquisiteness and delicacy of his marble art carvings, as he passed in front of this tomb he observed the basket and the delicacy of the leaves that grew around him. He was pleasantly surprised by this original shape of the leaves and raised some columns in Corinth, imitating this model.

Vitruvius Marco Polion<sup>28</sup>

"The 10 Architecture books" 1st century B.C. This plant also tells Virgilio that it was the way in which the dress of the beautiful princess Helena was embroidered. The acanthus plant was used in ancient times as a medicinal plant and it was customary to leave them in the cemeteries of the Mediterranean world. Creating the image of a bloom in a symbolic death, there are certain cultural parallels between the fundamental pillar of creation in archaic Egypt and the Corinthian-style capital of

<sup>28</sup> **Marco Vitruvio Polión** (en latín *Marcus Vitruvius Pollio*; c. 80-70 a. C.- 15 a. C.) was a 1st century B.C. Roman architect, writer, engineer, and treatise writer. C. Vitruvius is the author of *De architectura*, known today as *The Ten Books of Architecture*, a treatise written in Latin and Ancient Greek on architecture, dedicated to Emperor Augustus.

In the preface to Book I, Vitruvius dedicates his writings to give the emperor personal knowledge of the quality of buildings. Vitruvius probably refers to Marco Agripa's public repairs and improvements campaign. This work is a great book and the only survivor of the architecture of classical antiquity. According to P. Liukkonen, this text "deeply influenced artists from the first Renaissance onwards, such as thinkers and architects, including Leon Battista Alberti (1404-1472), Leonardo da Vinci (1452-1519) and Michelangelo (1475- 1564). " The next important book in architecture was the reformulation of Alberti's ten books, which was not written until 1452.

the Greek world. The word acanthus comes from the Greek *àkantha*, which means "thorn". Another votive pillar finished in Tree is the representation of the God Osiris as a branch, Ima crowning a pillar, which symbolized the God "Sth".

This image of a fundamental pole crowned in the light as a tree appears on the papyrus "Dramatic of the ramesseum<sup>29</sup>", the oldest known version of the Egyptian book of the dead on papyrus, and of the epic fight or drama between Osiris and Set, papyrus that was found buried at the base of a column in the temple of Ramses. Previous to this tree-like god was the Min, worshiped before the unification of Egypt, this was worshiped as lettuce, for its aphrodisiac properties, possibly actually a Rama Ima crowning a ritual pillar or stair party.

This cultural representation of Gods as columns, predates the Greek culture, in about 2000 years and could be the storyline of the worship of fundamental pillars enthroned with branches of the Indo-European world, stories that like the sacred

<sup>29</sup>The dramatic papyrus of the Ramesseum, Papyrus Ramesseum B or Papyrus B) is a papyrus from the time of the 12th dynasty of Egypt discovered in 1896, among a set of medical texts, by James Edwa Quibell in the "Wizard's Tomb", probably the grave grave of a reading priest, from the Ramesseum. A fragment of the scroll was awarded to the British Museum by Alan Gardiner in 1929.

trees of the culture of Sumer, synthesize the myth of the crowning of the light or tree of life.

In order to shed more light on the symbol of the pillar and the possible worship of Apollo<sup>30</sup> As a Corinthian column, it is necessary to analyze the etymology of the name of God, as well as its symbolic and archetypal components that define and delimit this deity of medicine and the "true light", an epithet with which Apollo was usually known.

During the Hellenistic period it was associated with helios, "God sun" or "Phoebus<sup>31</sup>" according to the Romans, whose translation is "radiant".

It should be noted that all the Indo-European Gods with solar characteristics represent "philosophical suns"

like the "Egyptian Ra". Apollo reveals himself as a

<sup>30</sup>The etymology of the name is uncertain. The spelling Ἀπόλλων (pronounced [a.pól.lɔːn] in the classical Attic) had almost replaced all other forms at the beginning of the common era, but the Doric form, Απελλων (Ἀπέλλων), is more archaic than **Apollo** (Attic, Ionic, and Homeric Greek: Ἀπόλλων, Apollōn (GEN Ἀπόλλωνος); Doric: Ἀπέλλων, Apellōn; Arcadocypriot: Ἀπειλων, Apeilōn; Aeolic: Ἀπλουν, Aploun; Latin: Apollō).

<sup>31</sup> **Phoebus** (Greek Φοῖβος, Latin Phoebus) is a nickname or epithet for the god Apollo in classical mythology. It probably originally meant "brilliant". Latin classical poets also applied the nickname Phoebus to the sun god, hence the common references in post-Phoebus and his chariot European poetry as a metaphor for the sun. But in mythological texts the sun-god and Apollo are not otherwise confused or identified. For example, in Ovid's *Metamorphoses* the hero Phaethon is the son of Phoebus the sun-god, not the son of Apollo Phaebus. Cervantes, in *Don Quixote*, at the beginning of chapter XX of the second part, refers to the sun with the name of Phoebus: "The white dawn had hardly given rise to the brilliant Phoebus with the ardor of its hot rays."



philosophical sun, whose essence is numbers and at whose center is the numerical paradigm. This can be deduced because the Corinthian column had specific proportions linked to an imaginary loaded with symbology. The proportions in the elevation of the columns of the classic styles are related to specific numbers, such as the Corinthian column whose elevation was 9 to 10 diameters. Which made her quite slim, the number 10 represents the deity. An interpretation of the number 10 is the "tetrarkys"<sup>32</sup>, in Greek (τετρακτὺς), Pythagorean decade. This number was considered perfect in ancient times. It is quite possible that Pythagoras learned about this logo later known as "tetrarkys" from North Africa and from the Berber culture, a logo engraved in stones by the nomadic peoples of North Africa, dating back thousands of years. Stones carved with this logo have been found in the "guache" culture on the island of Tenerife, dating back 3,000 years. The first stone column in history was made in Egypt in 2600 BC. C.,

<sup>32</sup>La **Tetrarkys** (Τετρακτὺς en **griego**) or Tetraktes is a triangular figure consisting of ten points arranged in four rows, with one, two, three, and four points in each row. As a mystical symbol, it was very important to the followers of the Pythagoreans. Vitruvius' treatise is a form of tetrarkys of Armed Architecture as an intellectual edifice.



by the Architect and priest Imhotep<sup>33</sup>. In the temple of the Saqqara Necropolis. It was inspired by the shapes of the plant nature in the form of a column. The decoration of its shafts can be assimilated to tied reeds and its capitals, stylized floral motifs in a lotiform or papyriform (papyrus umbel).

Greco-Buddhist style capitals, within the Indo-Bactrian kingdom 250 -130 BC. These Corinthian capitals end up crowned with an image of the Buddha in meditation. Another case of a pillar finished in a vegetal element, is the tirso (linked to the god Bacchus or Dionysus), a staff or staff covered in Vine or ivy finished in a pineapple, similar to the Egyptian staff associated with Osiris also finished in a pineapple. Both symbols of solar and phallic characteristics. The Image of the pineapple can also be seen in Sumer in the hand of the winged beings.

<sup>33</sup> **Imhotep** (Greek Ἱμώθεϛ; Spanish pronunciation: Im-jo-tep) or Imutes, was an Egyptian scholar who is considered a historical archetype of polymathy; sage, physician, astronomer, and the first known architect and engineer in history (approx. 2690 - 2610 BC). He is also considered the father of modern medicine. High priest of Heliopolis, he was chati to Pharaoh Necherjet Dyeser (Zoser), and designed the Step Pyramid of Saqqara, during Dynasty III. The meaning of the word Imhotep is "he who comes in peace." He is the scientist whose name has come up. He was not only a doctor, he was also an architect and an astronomer; this indicates that he had the operational knowledge of arithmetic and geometry necessary to handle these disciplines.

The god Belenus of the Celts, Gauls and Astures, or the goddess Frigga of the Norse and Germans. Belenus means (bright) was a god of the luminous elements (sunlight and fire), and Frigga was the queen of fertility, motherhood, love ... These gods were symbolized in the Birch, because like them, Of all the trees it is the first to have its leaves reborn, its bark is white and shiny, it is also the tree of renewal, and of the beginning. In Norse mythology, it is mentioned in the Kalevala to shape the Vainamoinen harp.

It is also the tree used in fasces <sup>34</sup> from Latin fascis, "bundle", "bunch") or bundle of liqueurs, were the union of 30 sticks (Usually of birch or elm, one for each curia of Ancient Rome), tied in a ritual way with a red leather ribbon forming a cylinder that holds a common ax or labrys. It is also an emblem of military power.

<sup>34</sup> Originally it was the emblem of military power of the Etruscan kings, also adopted by the Roman monarchs, which survived during the republic and part of the empire. Traditionally, it means power, by beam of rods, "the union makes the force", since it is easier to break a single rod than to break a beam. By the ax, the implacable justice on life and death. From the beginning of the Roman Republic, the fasces were carried on their shoulders by a variable number of lictors, fasces lictoriae, who accompanied the magistrates as a symbol of the authority of their imperium and their capacity to exercise justice, as a power of coercion and punishment (the bundle of rods for flogging and the ax for the death penalty). However, after the laws of the Twelve Tablets, no Roman magistrate could summarily execute a Roman citizen.

The White Fir Tree (*Abies Alba*) was associated with Christmas, it substitutes in Norse mythology the ash tree Yggdrasil, also the tree of the God Thor, these sacred Trees of the Nordic world, were Christianized by Saint Boniface. Due to its triangular shape, it represents the Holy Trinity in Christianity.

It began to be used as a Christmas tree in the 16th century in Europe. Andrés Laguna, a Spanish physician and botanist, classifies it together with other similar conifers such as pine, and says "But fir produces that excellent liquid unknown to the ancients, commonly called fir oil, which is caught by breaking certain vexiguillas that swell between bark and bark of this fir tree, in which it is miraculously generated. It is very clear, pure, transparent, fragrant and bitter and has the virtue of welding fresh wounds and gluing corns. Taken by the mouth it solves all windiness, it is worth against migraine pains, purge the sands of the kidneys and mitigate joint and nerve pains. "

The Acacia: in Ancient Egypt, it was the sacred tree of the goddess Hathor, goddess of love and beauty, and later of Isis, mother goddess and goddess of magic. The Ark of the Covenant and the Tabernacle of the Hebrews were made of acacia wood. This tree,

due to its durability, represented the immortality of the soul.

The Freemasons<sup>35</sup> They consider it a symbol of purity and integrity of the soul, it is associated with the place where Hiram, architect of the temple of Solomon, was murdered.

The Tenere tree in Niger, an old acacia tree that survived until 1973 in the Sahara desert, is famous.

The Holly Tree (*Ilex Aquifolium*) also called cardón, is a shrub or small evergreen tree that can reach 15 meters in height. Druids advised to put it in houses for protection against fairies. In Celtic mythology, "The green Man" may have come from a much older character, the Holly King<sup>36</sup> which reigned during the

<sup>35</sup> **Freemasonry** or Freemasonry is an institution of an initiatory, philanthropic, symbolic, philosophical, discreet, harmonic, selective, hierarchical, international, humanistic institution and with a federal structure founded on a feeling of brotherhood. He claims to have as his objective the search for truth, the philosophical study of human behavior, the sciences and the arts and the promotion of the social and moral development of the human being, guiding him towards his personal evolution, in addition to social progress and exemplifies his teachings with traditional symbols and allegories taken from masonry and stonemasonry more specifically, from the "Real Art of Construction", that is, from the builders of medieval cathedrals.

<sup>36</sup> **The Holly King** has the appearance of an old man with a white beard, who is dressed in green robes and adorned with holly leaves and fruits, and was worshiped as a deity of abundance and spiritual help among his attributes are also the deer. The air element corresponds to it. It is believed that he is the deity from which the character of Santa Claus largely comes, mixed with Christian myths, which would be reinforced by the fact that at the end of his reign, on the winter solstice, he is replaced by the King of the Oak and he says goodbye until it is his turn to reign, coinciding this date with the current Christmas. Today many Neopagans have recovered their worship and usually honor him on the holiday called Yule.

dark periods of the year from the summer solstice to the winter solstice.

The Romans associated them with the god Saturn, and celebrated saturnalia during the winter solstice, in what would later be Christian Christmas. The Alamo in Greco-Latin culture was related to the dead. Hercules was wearing a crown of poplar leaves when he descended into hell. In Greek mythology leuke, (Greek Λευκή: ‘white’ or blanco white poplar’) was the daughter of the god Ocean, the nymph was raped by Hades. To keep her eternal Hades turns her into Poplar on the Champs Elysees. In the Odyssey it is one of the three trees of resurrection. The black poplar was dedicated to Hecate, goddess of death in Greece. The Alder Tree was a symbol of resurrection for much of the Norse and Druid mythologies because its bark turns from white to red, when it is cut to the tree remembering the blood. In the Antigüedad se lo asoció a Cronos<sup>37</sup>. In the Odyssey, it is mentioned as one of the resurrection trees, along with the poplar also the cypress.

<sup>37</sup> In Greek mythology, **Chrono** or **Chronos** (ancient Greek Κρόνος Krónos, Latin Cronus) was the principal (and in some myths the youngest) of the first generation of Titans, divine descendants of Gea (land) and Uranus, ( heaven). Chrono overthrew his father Uranus and ruled during the mythological golden age, until he was overthrown and imprisoned in Tartarus or sent to rule the paradise on the Champs Elysees.

Buddha gets enlightenment under an Asoka Tree, it is sacred especially in India and Sri Lanka. Emperor Asoka gave the order, of royalty status to the tree, and planted it in a solid gold vase. This story, based on the epic poem Maja-vansha ("The Great Descent"), revolves around a kind of fig tree that scientists call *Ficus religiosa*. The Hazel tree has the meaning of knowledge and justice for the Celts. The Celts mainly cared for this tree equal to the apple tree as they were considered sacred trees. Hazelnut sticks are used to find water.

The Baobab: it is sacred in Africa, it is believed that where gigantic specimens exist, together there was a town. In Namibia, the Bushmen believe they are upside-down trees, thus named by the gods. The little prince rips it off its asteroid, considering it bad grass.

The Oak Tree: it was a sacred tree of the cult of Zeus. According to Tito Livio <sup>38</sup> symbols of justice and strength, they worshiped in the sanctuary of Dodona, consecrated to the god Zeus in (Greece), to Jupiter at the Capitoline in Rome. The club of Hercules was made of oak wood. The Hawthorn Tree marks the

<sup>38</sup> **Titus Livius** (Patavium, 59 B.C.-ibid., 17 A.D.) was a Roman historian who wrote a monumental history of the Roman State in one hundred and forty-two books from Aeneas's arrival on the shores of L to death of Drusus the Major.

entrance to the other world in Celtic mythology and is the tree of fairies and goblins. At Glastonbury there is a hawthorn, said to have come from Joseph of Arimathea's staff, and when it blossoms one of its branches is given to the Queen of England. The Cypress tree: it is believed that Noah's ark and part of the temple of Solomon were built with its wood. The doors of the Greek and Roman temples were made of cypress, as are those of St. Peter in the Vatican. In Zoroastrianism he was consecrated to Hormuz. Cypress (*Cupressus sempervirens*). Cypress is cultivated throughout Palestine. Copies have been found in Gilead, Mount Lebanon.

The wood has a blood red tint, it is fragrant and long lasting. Possibly it was used by the Phoenicians, Cretans and Greeks in the construction of ships (Eze 27: 6), Your oars, with oaks from Basán; your banks, inlaid with ivory, were made with pine from the shores of Quitín.

And some believe that the cypress was the "resinous tree" from which Noah obtained wood to build the ark.

Genesis 6:14

Make yourself a gofer wooden ark; you will make quarters in the ark, and you will caulk it with pitch inside and outside. And in this way you shall make it: three hundred cubits the length of the ark, fifty cubits its width, and thirty cubits its height. You will make a window to the ark, and you will finish it at a cubit of elevation from the top; and you will put the door of the ark next to him; and you will make it low, second and third floor. In Isaiah 41:19 Jehovah promises to make trees grow that often grow in fertile soil, and in a prophecy about the future exaltation and prosperity of Zion, it was foretold that both cypress, juniper and ash would be used to beautify the place of the sanctuary of God. (Isa 60:13.) I will give in the desert cedars, acacia, myrtle and olive trees; I will put cypresses, pines, and boxwoods together in solitude, that they may see and know, and that all should see and understand, that the hand of Jehovah does this, and that the Holy One of Israel created it. In Isaiah 41:19 The glory of Lebanon will come to you, cypresses, pines and boxwood together, to decorate the place of my sanctuary; and I will honor the place of my feet. And the children of those who afflicted you will come to you in humiliation, and all who mocked you will bend at the steps of your feet



and call you the City of Jehovah, Zion<sup>39</sup> of the Holy One of Israel.

Instead of being abandoned and hated, so much so that no one passed by you, I will make you an eternal glory, the joy of all centuries.

Isaías 60:13-15 Reina-Valera 1960

The ash tree is said to be the only one that snakes do not approach and that Saint Patrick expelled them from Ireland with an ash stick. In the tomb of Tutmosis III, the king feeds on the sacred Sycamore tree. (Isis turned Tree suckles Pharaoh with his forearm, symbol of the Egyptian sacred rule,  $0.5236 \text{ mt} \times 6 = \pi$ ).

<sup>39</sup> Psalm 87: 2-3 says, "Its foundation is on the holy mountain. The LORD loves the gates of Zion more than all the dwellings of Jacob. Glorious things have been said about you, city of God. " The word "Zion" occurs over 150 times in the Bible, essentially meaning "strength." In the Bible, Zion is both the city of David and the city of God. As the Bible progresses, the word Zion has a transition from referring primarily to a physical city, to a more spiritual meaning.

The first mention of the word "Zion" in the Bible is found in 2 Samuel 5: 7, "But David took the fortress Zion, which is the city of David." Therefore, Zion was originally the name of an ancient Jebusite fortress, the city of Jerusalem. Zion became not only a fortress, but also a city in which the fortress stood. After David captured "the fortress of Zion," Zion was then called "the city of David" (1 Kings 8: 1; 1 Chronicles 11: 5; 2 Chronicles 5: 2).

When Solomon built the Temple in Jerusalem, the word Zion expanded in meaning to also include the Temple and the area around it (Psalms 2: 6; 48: 2, 11-12; 132: 13) Eventually Zion was used as a name

the city of Jerusalem, the land of Judah, and the people of Israel as a whole (Isaiah 40: 9; Jeremiah 31: Zechariah 9:13).

Adam and Eve realize that they are naked in the eyes of God and garments of fig leaves are created.

Then the eyes of both were opened, and they knew that they were naked; and they sewed fig leaves and made aprons Genesis 3: 7

The fig tree protected Buddha while meditating.

The goddess Hathor provided her food to Pharaoh in Ancient Egypt, through the sycamore sacred plant also her votiv tree, The Ficus Sycomorus or false fig tree. There are three different varieties and the only one that still retains its sacred character is the sacred fig tree of India (Ficus religiosa) or Akshayavat, under one of whose specimens, of which shoots are preserved, the Buddha achieved enlightenment. The apple tree in ancient Greece was the symbol of Aphrodite, and from the garden of the Hesperides there was a grove of apple trees whose fruit had the gift of immortality; Furthermore, he was dedicated to Ceres, goddess of agriculture. Different interpretations of the Bible considered it a forbidden tree, possibly as a deformation of the Latin word *malum*, Apple.

The Gold number of Meto of Athens

The passion of man for these 3 great mathematical problems of antiquity, the squaring of the circle, the trisection of the angle and the duplication of the cube, represent the 3 philosophical gold or the 3 Pomus or apples of knowledge. Many mathematicians in ancient times wanted to square the circle between these is Meto of Athens (Greek: Μέτων ὁ Ἀθηναῖος; gen. : Μέτωνος; born around 460 BC) was a mathematician, geometer and astronomer, the author of famous golden number, Meto found that 19 solar years are almost equal to 235 lunar months and 6,940 days, this was called the matonic cycle, it was introduced in 432 BC In the Attic solar lunar calendar, this discovery, which was postulated in Greece as one of the great discoveries of the time, was engraved in gold letters on the frieze of the temple of Minerva in Athens, hence its name Golden Number or number Golden.

His name appears in a Greek play here a fragment of the dialogue between Meto and Pistereros.

**Fragment of the Text on Meto of the Work: Las Aves.de.Aristofanes. (In Greek Ἀριστοφάνης; Athens, 444 a. C.-ibidem, 385 a. C.)**

METÓN<sup>40</sup>.- (Geometrist.) I come to see you for...

PISTETERO.-Another importunate. What brings you here? What are your projects? What do you have in mind when you come along with your friends?

METÓN.- I want to measure the aerial plains, and divide them into plots. PISTETERO.-In the name of the gods, who are you?

METÓN.-Who am I? Meto, known throughout the Hellas and in the village of Colona.

PISTETERO.-Tell me, what is that you bring there?

METON.-Rules for measuring air. For all air, in its general form, is entirely like an oven. Therefore, applying this curved line from above and adjusting the compass... Do you understand?

<sup>40</sup> **Meto of Athens** (Greek: Μέτων ὁ Ἀθηναῖος; gen.: Μέτωνος; born around 460 BC) was a mathematician, astronomer, geometer, and engineer who lived in Athens in the 5th century BC. C. It is known for its 19-year-old metonic cycle that it introduced in 432 BC. C. in the lunisolar Attic calendar as a method for calculating dates. Meto found that 19 solar years are almost equal to 235 lunar months and 6,940 days. Meto was one of the first Greek astronomers to make exact astronomical observations. Working with Euctemón, he observed the summer solstice on June 27, 432 a. C., which meant the beginning of the New Year for the Athenians. Meto appears briefly as a character in Aristophanes' The Birds. He goes on carrying surveying instruments and is described as a geometer. None of his works survive.

PISTETERO.- Not a word.

METÓN.-With this other rule I draw a straight line, I inscribe a square in the circle<sup>41</sup> and I place in its center the Agora; straight streets will flow from everywhere, just as the sun, although it is circular, emits straight rays in all directions.

PISTETERO.-This man is a Táles... Metón!

METÓN.-What?

PISTETERO.-You know I love you; but I'm going to give you a good tip: go away as soon as possible.

METÓN.-What danger am I in?

PISTETERO.-Here, as in Lacedaemon<sup>42</sup>, it is customary to expel foreigners, and throughout the city they are beaten with clubs.

<sup>41</sup> The achievement of a **golden rectangle**, if we take a quadrangular space of 10 sacred cubits of 5,23 mt, its golden space will be 6 cubits = 3.1415.

<sup>42</sup> Lakonia (Greek Λακωνία, Lakonia), also known as Lacedaemonia, was in ancient Greece a portion of the Peloponnese whose most important city was Sparta. In Archaic Greece the Spartans conquered Messenia whose inhabitants, the Ilotas, were enslaved. In the Middle Ages it was part of the Byzantine Empire and after the Crusades it was the home of Theodore, the despot of Morea

METÓN-Is it that, perhaps, you are in revolution?

PISTETERO.-No, certainly, by Zeus.

METON. What happens then?

PISTETERO.- That we have unanimously made the decision to pulverize all impostors.

METÓN.-In this case, I'm going to leave.

PISTETERO.-Yes, by Zeus; And I still don't know if you can escape, because here is the storm. (He hits him.)

METÒN. - (Running away.) Wretched me!

PISTETERO.-Didn't I tell you long ago? Go with your measurements elsewhere and well away from here.

The translation of *Ágora*, the meeting place for citizens in the Greek polis, was the square, which at first was circular, later became quadrangles, meeting in a circle, its translation is union (from the Greek *ἀγορά*, assembly, from *ἀγείρω*, 'Gather. Let's look at the name of Pythagoras the most important mathematician in the ancient world.

Pythagoras (ancient Greek Πυθαγόρας; Samos, c. 569-Metapontus, c. 475 BC) the name is made up of two parts for the first Πυθα, which refers to the sacred character π and the second part is αγόρας, Ἄgora whose translation is to meet in, or through, its entire name reads "meet through or around π", note the similarity of the names with the Delphic oracle, the place of the oracle was Pito, Πυθώ, Πυθῶ, -οῦς and Πυθῶν, -ῶνος (Homer. Il. 2.519 and 9.405; Od.8.80). Hence the name of the serpent Python and Pitia the fortune teller of the temple of Apollo, (Πυθία). It is possible that Pito y Pitia is the old name of Onfalo, the cluster-shaped stone from which the oracle emitted the message through the fortune teller. The character π was sacred in ancient times and was associated with the center and the deity. Another example is the name of the book Gnostic Pistis Sophia, 2nd century d.C. Pistis Sophia<sup>43</sup> Πιστις Σοφία, Sophia (Σοφία, in Greek "wisdom"), its translation is for Πιστις: Faith, belief in something, truth, of belief. And for the second part: Σοφία wisdom. Its translation is belief in Wisdom, or faith in wisdom, ιστις is also translated

<sup>43</sup> Sofia (Σοφία, in Greek "wisdom") is the Greek goddess of wisdom, and is also a fundamental term within Hellenistic philosophy and religion, as well as in Platonism, Gnosticism, Orthodox Christianity, esoteric Christianity, and in mystical Christianity. Sophiology is a philosophical concept related to wisdom as well as a theological concept related to the wisdom of God. Philo, an Hellenized Jew settled in Alexandria, attempted to harmonize Platonic philosophy with Jewish scriptures. He used the word Logos



for the role and function of Wisdom, a concept adapted by John and applied to Jesus.

as fabric, net or warp. Knit or warp that is woven around the  $\pi$  character somewhat similar to the Omphalus that was covered with a woolen warp or weave in the style of a net around it. The character  $\pi$  represents a philosophical sun. The apostle Paul refers to the concept, especially in 1 Corinthians, "Where is the wise? Where is the learned man? Where is the subtle reasoner of this world? Has not God demonstrated that the wisdom of this world is foolishness?" 1 Corinthians 1:20 Paul confronts worldly wisdom against the high wisdom of God: "What we announce is a mysterious and secret wisdom of God, which he prepared for our glory before the world existed." 1 Corinthians 2: 7

ODOMS OF SOLOMON<sup>44</sup> Oda 1 1

The Master is on my head like a crown, and I will never be without Him. He has plaited for me a crown of Truth, and its branches sprout in me. In Athens there was an Olive Tree that was considered sacred.

<sup>44</sup> **The Odes of Solomon** is a collection of 42 odes attributed to King Solomon, various researchers dating it from approximately the first three centuries AD, the original language of the odes is believed to have been Greek or Syriac, and Paleochristian in background.

During the Persian invasion of 480 B.C. the Athenian acropolis caught fire. Inside was an olive tree that was engulfed in flames. According to legend, the next day he recovered the green and gave hope to the Athenians. Six centuries later, the tree is said to have been alive.

## The Sacred Tree in Egypt

To the Acacia tree of Saosis<sup>45</sup>, (The Egyptians considered it the "tree of life", referring to it as "the tree in which life and death were enclosed." Within the cosmogony of the city Heliopolis, the Ennead, of 9 gods, were distributed in pairs: Atum, Shu, Tefnut, Nut, Geb, Isis, Osiris, Nephthys and Set.. The base of all these symbologies are the fundamental hill, the

<sup>45</sup> **Iusaaset, Iusaas** or, in Greek, Saosis, is a primordial goddess in the religion of ancient Egypt, a female counterpart to the creator god Atum. Atum was said to have masturbated, or copulated with himself to produce the deities Shu and Tefnut, thus beginning the process of creation. The hand he used in this was personified as a goddess, the Hand of Atum, who was equated with Hathor or two other smaller goddesses, Nebethetepet and Iusaaset.

The earliest texts to mention them seem to treat Iusaaset and Nebethetepet as two names for a single goddess, but after the Middle Kingdom era (c. 2000–1700 BC) they were treated as separate, albeit similar deities. The name "Iusaaset" means something like "She who grows as she comes", and "Nebethetepet" means "Lady of the field of offerings", so the Egyptologist Stephen Quirke suggests that they represented two aspects of creation: Iusaaset for the growth and Nebethetepet for abundance. Like Atum, Iusaaset was worshiped in the city of Heliopolis. Iusaaset was associated with the acacia tree, and the acacia trees stood in the sanctuary dedicated to Iusaaset in Heliopolis. Iusaaset was depicted as a woman with a beetle on her head.

The ancient denomination in the Greek language of this set of gods is the Egyptian word Pesedyet

Sun in the figure of Ra, since dynasty V, the pharaohs are called sons of Ra, Sa-Ra, sons of the sun, also the primordial ocean, (Nun), and the tree of life as well as the mythical bird such as Bennu, the Egyptian Phoenix. Which perches on a pyramid at the beginning of the universe?

Heliopolis the city of the sun, one of the oldest cities in Egypt (In ancient Egyptian: *Ỉwnw* "the pillars"; in Greek: *Ἡλιοῦπολις* *Hēlioupolis* "city of the sun") was one of the most important cities in ancient Egypt. Capital of nome 13 was an important religious center where the Bennu bird was worshiped.

Currently Ayn Shams, a suburb northeast of Cairo. The city exists since 3000 BC, during Dynasty II it was an important Astronomical center. The mythical Imhotep during the reign of Dyeser was a priest of this important center with the title of Chief of the Observers. Eudoxo de Cnido learned here the true length of the year and month, in addition to having studied in the city Pythagoras, Plato and Solon.

Its native name was *Ỉwnw* ("The Pillars"), there was a pillar in the city that ends in the shape of a pyramid

(Obelisk)<sup>47</sup> or a golden pyramid that was worshiped as a symbol of the fundamental hill of creation, (today this pyramid or hill in the shape of a pyramid has disappeared, the only remnant of the ancient city that remains standing is an obelisk of Sesostris I). The Bennu bird posed on this pyramid shape. The city of Iunu appears in Biblical Hebrew as *Ôn* (יֵן), *Ôwn* (יֵינ) and *Āwen* (יֵינָ). Variant transcripts include *Awnu* and *Annu*.

The name survived as *Ôn* in Coptic. The city also appears in the Old Kingdom Pyramid Texts as "The House of Ra". In this city the cult of Ave Bennu, the Greek phoenix, was centered, its meaning is (brightness or radiance), as well as (The brightness does), and the one that became itself. It often appears perched on the Benben stone, "the brilliant one", it is shown next to the Tree of Persea, the sacred tree of the city of Heliopolis. The oldest solar calendar was created in the city of Heliopolis.

"I am the bird Bennu, the ba of Ra, guide of the gods  
in the Duat."

<sup>47</sup> An **obelisk** or **obelisk** (from the Greek language ὀβελίσκος - obeliskos, an ironic diminutive of ὀβελός - obelos: skeleton, spire) is a stone pillar-shaped monument, square in section, with four equally trapezoidal faces, slightly converging, topped in a small pyramid called pyramidion. They were generally erected on a prismatic stone base. Ancient obelisks were carved from a single stone block (monoliths). The first of which is known is dated to the time of Userkaf, pharaoh of Dynasty V of Egypt (c. 2500 BC). How these monuments were erected is unknown, as there is no Egyptian documentation describing the method used.

In the myths related to Heliopolis, Bennu plays an important role in the Egyptian cosmogony.

According to some sources, he created himself from the fire with which a sacred tree burned in one of the precincts of the temple of Ra. Other versions place their origin in the outburst of the heart of Osiris. The oldest iconography of the Bennu bird is the sparrow (Lavandera Boyera). It was said that the primeval ocean had flown over the waters of Nun, waters that existed before creation, landing on a rock the mythical (Benben)<sup>48</sup> and issuing a call that determined the nature of creation.

Note the similarity of this creational myth of the city of Heliopolis with the story of Noah, where firm earth is expected in the figure of a dove with an olive branch. The Christian tradition interprets that it was the monte Ararat, the place where the ark runs aground. In Armenian Արարատ Ururus. The Benben, is the mythical pyramid "The bright" where the Ave Bennu perches, in Egyptian

<sup>48</sup> The same myth is linked to the bird **Bennu**, the mythical and fabulous bird called Phoenix by the Greeks, who was also worshiped in Heliopolis, where it is said to perch on the Benben. According to B. Kemp, the relationship between Benben, Bennu and the Sun could be based on a typical Egyptian likeness: the rising sun weben, the projections of its rays on the Benben, on which Bennu alights.

mythology, more specifically in the cosmogony of Heliopolis, it was the primordial mountain (An island) that emerged from the Nun, (primordial Ocean) and in the one that the creator god Atum generated himself and the divine couple.

In the Pyramid Texts, line 1587, Atum is referred <sup>49</sup> Himself as "hill" (Island), and is said to have been transformed into a small pyramid, located at the Annu, the place where he resided.

The Benben, which could mean "the radiant", was a sacred stone venerated in the Solar temple of Heliopolis on the "sand hill", the temple where the primordial god manifests himself, in the place where the first rays of the rising sun shine . «... you who arise, like the Benben, in the dwelling of Bennu in Heliopolis...» –Hart, p. 16

The Egyptians were the first of all the men who discovered the year, and they said that they

<sup>49</sup> **Atum** (/ɑ.tum/, Egyptian: jtm (w) or tm (w), reconstructed [ja'ta:muw]; Coptic Atoum), sometimes represented as Atem or Tem, is an important deity in Egyptian mythology. The earliest myths claim that Atum created the god Shu and the goddess Tefnut by spitting them out of his mouth. Atum did it through masturbation, with the hand he used in this act representing the feminine principle inherent in him. Other interpretations affirm that he has made union with his shadow. In the Ancient Kingdom, the Egyptians believed that Atum raised the soul of the dead king from his pyramid to the starry skies. He was also a deity, associated with the main sun god Ra.



found this from the stars. Herodotus Histories II-4  
The calendar of the city of Heliopolis appears at the beginning of the third millennium BC and is the first known solar calendar in History. In the Pyramid Texts the 365 days of the Egyptian calendar year are mentioned. It was divided into 12 months of 30 days each, organized into three periods of 10 days.

At the end of the last month of each year the five days (epagomena) that were left to complete the solar year were added, these days were holidays and were dedicated to the gods. They were also known as Mesut-Necheru ("of the birth of the gods"), as they celebrated the birth of five Egyptian deities: Osiris Horus, Set, Isis and Neftis. Later, in Coptic language, they were called Piabot Nkoyxi ("the little month").

The basement cycle was observed in the city of Heliopolis, Sotis <sup>50</sup> Greek name of the Egyptian goddess Sopdet, personification of the star Sirius) is a period of approximately 1460 years caused by the annual translation of the observation of the Helian ortho from Sirius. In ancient Egypt, priest-astronomers observed the first appearance on the

<sup>50</sup> Sotis or Sothis "Brilliant New Year" is the Greek name that the ancient Egyptians gave to a star that was exceptionally significant to them and that they identified with the goddess Sopdet from Egyptian mythology. The goddess Sopdet is represented as a woman with the White crown, a star, the uraeus and raving horns, or with two feathers. Sometimes like a big dog (symbol of the constellation Canis Major).

horizon of the star Sirius every year that coincided with the overflow of the Nile River, since for them it marked the beginning of the flood season.

Ideally this event should coincide with the beginning of the Egyptian year, but since in the Egyptian calendar it added 365 days every year, without inserting additional days to make up the difference with the sidereal year, every four years the Syrian ortho moved one day on the calendar, again coinciding with the theoretical new year only after about 1461 years, Years on the Egyptian calendar and 1460 on the Julian calendar. That is, four years for each of the 365 days of the year it coincided again.

The Syrian star was linked to the Bennu image. The Egyptians related the 5-pointed star in a circle with the Syrian star, as well as a goddess crowned with a 5-pointed star. Later she was associated with the goddess Isis and Demeter in the Greek world. Its etymology is that of the name of the Syrian star or Sotis in ancient Greek: Σῶθις (Sôthis), it is a triangle because three stars are the brightest in the constellation. The hieroglyph for star is Sba a 5

pointed star, next to the triangle and the dome refers to the star Sôthis<sup>51</sup>, Sirio.

### **The Osiris myth**

One of the versions of the Osiris myth tells how the god Set killed Osiris, placing him in an Acacia wooden coffin, and throwing him into the Nile. The mortuary box ends up running aground at the base of a Tamarisk Tree in the city of Biblos, Phoenician city. In Greek βίβλος whose gematria is 314 in an unequivocal reference to the number  $\pi$ . The king of Byblos cuts the tree and turns it into a pillar for his palace, still with the coffin inside. Isis must remove the coffin from inside the tree in order to recover her husband's body. Once the coffin is removed, Isis leaves the tree in Byblos, where it becomes an object of worship for the locals. This episode, from which there are no Egyptian sources, provides an etiological explanation for the cult of Isis and Osiris that existed in Byblos at the time of Plutarch and possibly already in the New Kingdom.

<sup>51</sup> Sotis is the wife of Hapy or Sah, and the mother of Sopdu. She is also the mother and sister of Pharaoh Osiris, whom he leads through the Fields of Aaru, in order to transform into an eternal living star in the Field of Reeds. Sotis used to be represented on the so-called astronomical ceilings of the tombs. Its etymology comes from the hill on which Gubla was located ("mountain" in Phoenician) which derived in its Biblical name Gebal, passing from here to the Greek form Byblos and from there the word Biblion ('book'), origin of the terms Bible and library. The Arabic name, ʿYubayl, is short for ʿYabal, 'mountain'. The name Bible, in which the Christian holy book is known is attributed to this city since the first bible was made from papyrus from it.



The myth says that the god Sth takes the measurements of the god Osiris represented as Ima branch, or Osiris crowned in light, to later build a coffin formed by the god Sth, after death, places Osiris in it. Conspire against Osiris with seventy-three other people. Set has a chest crafted to fit Osiris' exact measurements, and then, at a banquet, declares that he is going to give the coffin<sup>52</sup> as a gift to anyone who fits inside it. The guests lie down inside the coffin, but none fits inside except Osiris. When she lies down on it, Set and his accomplices slam the cover shut. With the body of Osiris inside, the coffin floats by the sea and arrives at the city of Byblos, Another version of the Osiris myth tells us that the God Sth dismembers it in pieces throwing parts of it in the different names, Egyptian cities In the Nile delta at number 42, different cities claimed to have parts of the body of God. The goddess Isis manages to find the phallus of Osiris with which she becomes pregnant, posthumously being able to give birth to the god Horus.

<sup>52</sup> Something similar happens with the story of the King of Og: Because only Og, king of Basán, had been left of the rest of the giants. Behold, his bed, an iron bed, is he not in Rabbah of the children of Ammon length of it nine cubits, and its width four cubits, to a man's elbow. Deuteronomy 3:11

The number associated with the phallus is 6, if we take the number 314 and divide it by 6, the result is the Egyptian sacred elbow 0.5236 mt. The name of our Bible, comes from this city the word Bible or Byblos means rolled or roll in reference to papyrus rolls.

The city of Byblos in Phenicia was one of the most important centers of papyrus in the ancient world and of the worship of the gods Osiris and Isis outside Egypt. A final difference in Plutarch's account from his book on Isis and Osiris is the birth of Horus. The form of Horus that comes to his father has been conceived and born before the death of Osiris. He is a weak and premature second child, Harpocrates,<sup>53</sup> that was born from the posthumous union of Osiris with Isis. In this case, two of the separate forms of Horus that exist in the Egyptian tradition have received different positions in the version of the Plutarch myth. The Greek god Harpocrates is known as the god of silence for putting his index finger in his mouth. Plutarch also maintains that Set stole and dismembered Osiris's body only after Isis recovered it. Then Isis buried each part of her husband's body,

<sup>53</sup> **Harpocrates** (in ancient Greek: Ἄρποκράτης) is the Greek name by which the Egyptian deity Horpajard or Harpajered, name of the god Horus in Alexandria, is known. The Greeks adopted him as the god of silence. It also symbolizes the sunrise or winter sun, and constant renewal.

with the exception of the penis, which he had to rebuild with the use of magic, because the original was devoured by the oxyrick fish. According to Plutarch<sup>54</sup>, this is why the Egyptians had a taboo against eating fish; however, in Egyptian records Osiris' penis is found intact, and the only parallel to this part with the story of Plutarch is found in the Story of the Two Brothers, a folk tale from the New Kingdom with similarities to the Osiris myth. According to the late Egyptian tradition the oxyrhynchus fish was related to the city of the same name. In El Fayum it was considered a sacred animal.

It was believed to have arisen from Osiris's wounds. According to Heliopolitan theology, it was the oxyrick fish that ate the Osiris phallus, after being dismembered by its brother Set. Thus, in Greco-Roman times, out of deference to the god, this fish should not be consumed. He was represented with a headdress of bovine horns, sun disc and uraeus. This reference to the worship of the god Osiris as a Fish is similar to the Christian worship of the Fish in the figure of Christ, very widespread in the Roman

<sup>54</sup> **Plutarch** (in ancient Greek: Πλούταρχος, Plútarchos, in Latin: Plutarchus), also known as Plutarch of Queronea or, after being granted Roman citizenship, as Lucius Mestrius Plutarchus (Lucius Mestrius Plutarchus, in Greek: Λοκκῖος ροστριο) c. 46 or 50-Delphi, c. 120) was a Greek moralist historian, biographer, and philosopher.

catacombs during the 2nd century AD. The ichtus or ichthys (in Greek ΙΧΘΥΣ *ijcís* "fish") is a symbol consisting of two arcs that intersect in a way that looks like the profile of a fish like a vesica pisces or mandorla, and that was used by the early Christians as a secret symbol, possibly a free pass to enter the cult. Before the edict of Milan, Christians could not freely profess their religion. The acronym stands for Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτὴρ "Jesus Christ, Son of God, Savior". The vesica pisces<sup>55</sup> or Mandorla, the shape of the fish, has an interesting mathematical and geometric base since with this figure the root of 3 can be taken out. Number considered divine since ancient times. It is possible that this sacred figure was learned by the Pythagoreans from Egypt. The mathematical ratio of its width (measured by the extreme points of the "body", not including the "tail") by its height was approximated by the ratio 265: 153. This ratio, giving 1.73203, was considered a sacred number called the fish measure. Exactly the geometric ratio of these dimensions, the square root of 3, or 1.73205... (Since if you draw the straight line that joins the centers of both circles, along with the two points where the circles intersect, two equilateral

<sup>55</sup> The vesica piscis (fish bladder in Latin) is a symbol made with two circles of the same radius that intersect so that the center of each circle is on the circumference of the other. This shape is also called mandorla (which means "almond" in Italian). It was a well-known symbol in the ancient civilizations of Mesopotamia, Africa and Asia.



triangles united on one side are obtained). The quotient  $265: 153 = 1.73$  is an approximation to the square root of 3, and has the property that no better approximation can be obtained with smaller numbers.

The number 153 appears in the Gospel of John (21:11) as the number of fish that Jesus caused to be caught miraculously in the scene of the catch of the fish.

Simon Peter went up and brought the net ashore, full of great fish, one hundred and fifty-three; and even being so many, the network did not break.

John 21:11

Tradition claims that the crown of thorns of Christ was made of acacia thorns. The Ark of the Covenant was made of acacia wood clad in gold. The Acacia Tree in all the traditions of the world is linked to religious values, as a kind of support of the divine. The Sycamore Tree begins to be mentioned in predynastic times in Ancient Egypt. Egypt is related as the "Country of sycamores", and the tree was called the Egyptian fig tree.

Due to its incorruptible wood, the Egyptians quickly related it to death and resurrection; hence, they were planted near graves and coffins were built when possible with their soft and light wood. Amulets were also made in the shape of their leaves.

Sycamore in the Christian tradition

"The Tree of the Virgin" is an old sycamore tree found in el-Matariya, Cairo, Egypt. Tradition has it that the Virgin Mary rested on it during her flight to Egypt.

In the proto-Christian tombs in catacombs in Rome and under the Peter's Altar in the Vatican, graffiti of letters P was found, and PE also PET inreference to the Apostle Peter, who was killed in Rome, and buried near the Roman circus where he was martyred, current Vatican square. The old early Christian cemetery was partly preserved under the Vatican and could be rebuilt where Peter's ossuary was located thanks to initials with the letter P, Latin whose corresponding letter in Greek is  $\pi$ . This not only a consequence of the name Petros but also a symbology that saw the letter and the number as

important. Part of these discoveries were made thanks to Marguerita Guarducci.<sup>56</sup>

<sup>56</sup> **Margherita Guarducci** (Florence, December 20, 1902 - Rome, September 2, 1999) was an Italian archaeologist and epigraphist, a specialist in Greek Epigraphy and Early Christian Epigraphy.

## **The Myth of Osiris and the Sacred Tree**

The myth of Osiris and the Egyptian book of the dead represent in itself a map or travel notebook whose destination is Amduat, the kingdom of the dead. Its Ruler is Osiris and the court of the gods. Osiris is the god of the underworld, like Sokar, deity of the city of Memphis, and god of darkness, his symbol is the circle with the dot in the middle, which he wears on his head as a headdress, you can see this in the Amduat book, at the tomb of Tuthmosis III, a symbol similar to that of Ra, Sun at noon. In the case of Sokar it is the sun in the interior of the earth, or Niger sun. His kingdom is the freshwater lake below the earth, something similar happens with The Egyptian name for the Book of the Dead is "Daylight Rise," or "Rise of Revolutions in Light," The pyramid within the Egyptian cosmogony most likely represents the foundational hill of creation, for at least in its abstract form, a certain box containing the

numbers, a numerical and architectural universe where all things were created. During the archaic period it was the god Ptah<sup>57</sup> patron saint of architecture and goldsmithing and the creator of the Memphite cosmogenesis, who occupied the place of importance of Osiris.

The pyramid represents a continent but fundamentally numerical, the planimetry of the pyramid is orchestrated through the Egyptian sacred elbow of length 0.5236 meters, used since dynasty II, if we make a golden rectangle of the chamber of the king of the great pyramid, Its minor side will measure 3.1415 meters or what is equal to 6 sacred cubits, it is for this mathematical and architectural event that the pyramid receives the name of Latin Pyramidids, in Greek (πυραμίδς) or Pyramid, fundamentally for containing the number  $\pi$ , as master number of its construction as well as number  $\phi$ . The difference between  $\pi - \phi^2$  results in the Egyptian sacred elbow. The height of the pyramid is 280 sacred cubits, the last 60 representing the number

<sup>57</sup> He was the deity of the city of Memphis, where one of the main temples of Ptah was located, for this reason, the preeminence of the said city over the rest of the Egyptian cities implied the elevation of the god over the rest of the Egyptian pantheon. While the city of Memphis remained the political capital of the kingdom, the cult and clergy of Ptah retained a position of preeminence. During the time of the Old Kingdom he was the most powerful god, associated with the Memphite power, but over time he lost notoriety in front of Ra and Amun. The cities of Ancient Egypt vied to consider Ptah as the creator of the world (Memphis) or as a divinity emerged from the others (Thebes). During the Ramesida period (XIX-X

Dynasties) Ptah formed with Amun and Ra the great triad of the Kingdom.

31,415 meters or  $\pi$ . Within this pyramid-shaped numerical abstraction, the texts of the deceased were recited in their most archaic version, or Text of the Pyramids, which until the 5th dynasty did not appear as a written element.

The first pyramid with written text on the journey of the deceased to the afterlife is the pyramid of King Unis<sup>58</sup>.

It relates the journey of the deceased reborn in the light towards the imperishable stars, they are the stars that never descend from the ecliptic at night, they never hide, fundamentally the star Sirius and the constellation Orion as well as the polar star. Over the millennia these ritual texts began to be written on stone and wood sarcophagi and later on papyrus calling itself this set of rituals: text of exit to the light of the day, as well as emerging in the light of the midday, exit to the light. The Gizah pyramids are located on the plateau with the same name, because it was believed during the first dynasties that Osiris was in that place buried in an ocean or inland lake of fresh water. Beneath that place, magically called

<sup>58</sup> Unis (Onnos in Greek), was a pharaoh, the ninth and last ruler of the Fifth Dynasty of Egypt during Old Kingdom. Unis reigned for 15 to 30 years in the middle of the XXIV century BC. C. (c. 2345-2315 BC), succeeding Dyedkara Isesi, who could have been her father.

Rosteau, the resting place or kingdom of Osiris. Something similar happens with Abydos, a place that was believed in the ancient empire as a possible tomb of Osiris.

The archaic form of representation of the god Osiris as shown in the Dramatic papyrus of the Rameseum is that of the Set pillar, (four pillars in one) crowned with a Rama Ima a tree pillar on its cusp or Osiris crowned in light, (It is possible that these four pillars that many interpret as the backbone of the god Osiris

<sup>59</sup> Represent four edges of a pyramid and at its top the branch or tree representing Osiris. The search in many of these myths, is the coronation in the light, staged as a symbolic fight between light and darkness, carried out by the gods Set and Horus, ending in a victory or synthesis in the new light whose representation is God Osiris, this balance between light and darkness was seen in ancient times as a flowering and rebirth in true light, a form of synthesis between the two. The gods that hold the

<sup>59</sup> **Osiris** is a mythical god and king of Ancient Egypt. According to Egyptian mythology he was the inventor of agriculture and religion and his reign was beneficial and civilizing. He drowned in the Nile, killed in a conspiracy organized by Seth, his younger brother. Despite the dismemberment of his body, he was brought back to life by the magical power of his sisters Isis and Neftis. The martyrdom of Osiris earned him to conquer the world beyond, where he became sovereign and supreme judge of the laws of Maat. During the Middle Kingdom of Egypt the city of Abydos became the city of the god Osiris, attracting many faithful in search of eternity. The popularity of this city was based on its New Year holidays and the



possession of a sacred relic, the head of the god.

God Osiris in the light are the Set God, (Sth)<sup>60</sup> To establish, the Greeks associated it with Typhon, breath of fire, God of the desert and of darkness, and Horus, God of the Sun, this symbolic image as perceived in the dramatic papyrus of the Rameseum. The myth of Osiris, his death and subsequent posthumous worship, is written as a compendium of rituals in the Egyptian Book of the Dead. On Elephantine Island it was believed that the first human couple was Osiris and Isis. And at the Egyptian sacred elbow, this entire court of gods occupies the first 10 inches of this rule, Osiris being the 6 inch and Isis the seventh, Sth the eighth inch, the 28th inch is reserved for two sparrows, whose sound is Ou, cherubim of the ark arose from this symbolism of the alliance. These two sparrows perch on a fundamental cumulus or hill in the book of Amduat, with a symbology similar to the Greek

<sup>60</sup> **Seth or Set** is a chthonic god, deity of brute force, of the tumultuous, the irrepressible. Lord of chaos, god of drought and desert in Egyptian mythology, he is also the brother of Osiris, his Egyptian name is Sutej (Setesh, Seteh), and the Greek, Set (Seth). The associated Greek deity was Typhoon. Seth was the brother of the god of death named Osiris. Osiris married Isis, believed to have been the first Egyptian rulers. When Osiris was killed by his brother (Seth), his wife Isis revived him making him the god of death (as he was the first man to descend into the underworld and revived), becoming Isis the goddess of motherhood, marriage. and health.

Omphalos. This can be seen in the tomb of  
Tuthmosis III<sup>61</sup>

There are different versions of the myth about the death of Osiris from the time of the pyramid texts to Plutarch's "Treaty of Isis and Osiris", in the Hellenic era. The text of Plutarch of Isis and Osiris is transcribed below, the part that refers to the myth of Osiris and an excerpt from the Diodorus texts of Sicily also on the same subject.

Plutarch on Isis and Osiris

(Ancient Greek: Πλούταρχος, Plútarchos, Latin:

Plutarchus, Plútarjos, Latin: Plutarchus) (Queronea, c. 46 or 50-Delphi, c. 120)

I will tell you the myth now, disregarding, with the greatest care all that is superfluous and useless in it, in order to keep it as short as possible. The goddess Rhea reportedly had a secret union with the god of

**61 Menjeperra Dyehutymose**, Thutmose III or Tutmosis III, is the sixth pharaoh of the 18th dynasty of Egypt; ruled from c. 1479 to 1425 a. C., (1504 BC to 1450 BC -according to High Chronology-) being one of the most important and powerful monarchs of the three thousand years of Pharaonic civilization. In the course of his reign, the Egyptian Empire reached its maximum territorial extension. It is also known as Thutmosis III, or Tutmés III, variants of its Hellenized name. He ruled with the titles of throne and birth Menjeperra Dyehutymose.

time Cronos [62](#), and the Sun, Ra having knowledge of her numen, raised a satire against her saying: You will not give birth during the month or during the year. However, there was the god Hermes, (Mercury for the Romans) in love with her, and had had a relationship, so he went to the Moon, [Egyptian God Jonsu] and played dice with her. [Also referred to as the God Yah, sometimes written as Yaah with double a, also as Iah-Dyehuty, the god of the new

moon. That in his youthful aspect].

Through play, he snatched away the seventieth part of each day of his appearance. By playing, he managed to gather five days, which he added to the three hundred and sixty. These five days, the

<sup>62</sup> In Greek mythology, **Chrono** or **Chronos** (ancient Greek Κρόνος Krónos, Latin Cronus) was the principal (and in some myths the youngest) of the first generation of Titans, divine descendants of Gaia (Earth) and Uranus, (heaven). Chrono overthrew his father Uranus and ruled during the mythological golden age, until he was overthrown and imprisoned in Tartarus or sent to rule the paradise of the Champs-Élysées. He used to be represented with a sickle or scythe, which he used as a weapon to castrate and dethrone his father, Uranus. In Athens, on the twelfth day of each month (Hekatombaion), a feast called Cronia was celebrated in honor of Chrono to celebrate the harvest, suggesting that, as a result of his relationship with the virtuous golden age, he continued to preside as the patron of the harvest. Chrono was also identified in classical antiquity with the Roman god Saturn.

Egyptians call them Epagómenos<sup>63</sup>, which means day of the birth of the gods, additional days. The first day Osiris was born and, while He was born, he heard a voice saying: The Lord of all there is, is born in the light. At that time there was a certain Pamylés in Thebes who was extracting water from a curb, when he heard a voice asking him to cry out with all his might: The God king and benefactor Osiris has just been born. This done, the god Chronos placed Osiris in his arms, entrusting him to take care of his son, and to establish the festivals called Pamilias<sup>64</sup>, that are truly similar to our Phalephoria<sup>65</sup>. On the second day, according to the story, Arueris was born, similar

to Apollo, and who received the nickname of Horus the old. [Ra-Horajty, Ra-Harajte or Re-Horajty was an Egyptian sun god of the horizon born from the syncretism of the god Ra with Horajty (Horus of the

63 The invention of the Egyptian civil calendar arises at the beginning of the third millennium a. C. and there is evidence of its use in the time of Shepseskaf, Pharaoh of the IV dynasty of Egypt. The Egyptian calendar year consisted of 365 days, divided into three stations of 120 days, plus five added days, which not constitute a month apart. Those days were called by the ancient Egyptians heru renpet "those who are above the year", they were also known as mesut necheru "of the birth of the gods", because the birth of Egyptian deities was celebrated: Osiris, Horus, Seth, Isis and Neftis. Later, in Coptic language, they were called Piabot Nkoyxi "the little month".

The first evidence of the existence of the epagan days comes from an inscription on the grave of Nekanj, a civil servant from the time of Menkaura (Old Kingdom). They are also mentioned in the Pyramid Texts.

64 Moderate use of the language. (Ceremony relating to sacrifice, history of heaven Abbot Pluche.)

65 A como or **komo** (in ancient Greek κῶμος, kōmos) was a festive ritual procession in Ancient Greece. It can be defined as a group of men in community movement. The precise practices that this well-attested term in Greek literature understands are confusing.



horizon), that is, "Ra (who is the) Horus of the Horizon"]. On the third day the God Set was born, [Typhoon in Greek, god of the darkness of the desert and considered breath of fire] who did not do it according to the common form, but tearing the side of his mother [Born from Caesarea]<sup>66</sup> and rushing through it. On the fourth day, Iris was born <sup>67</sup> between the humid lands. Finally, on the fifth day, Nephthys was born<sup>68</sup>, they also call Teleuté, Aphrodite, and another to the goddess Niké (Goddess of victory). They also say that Osiris and Aruérís had the Sun as their father, Isis had Hermes, and Typhon and Neftis Cronos. [Within the Egyptian sacred

elbow the birth begins with the first philosophical  
sun Ra, after it is born, Shu divine breath, and Geb  
the earth 4 inch, the goddess Nuit 5 inch, Osiris 6  
inch, Isis 7 inch and Set 8 inch.] For this reason, the

66 Post-mortem caesarean sections were already known and practiced in ancient Rome, as contemplated in the Lex Caesarea: a woman who died during late pregnancy had to undergo this intervention in order to save the baby's life. It is considered the mark or form of the birth of several Gods of antiquity.

67 In Greek mythology, Iris (in Greek Ἴρις, 'rainbow') is the daughter of Taumante and the oceanic Electra and sister of the Harpies and Maple. In the Iliad, she is described as a messenger from the gods; however, in the Odyssey this role is reserved for Hermes. She also appears in the Aeneid as Hera's messenger. Euripides includes her in his tragedy Heracles, Iris appears as, again, Hera's messenger. (Osiris contains the name of the goddess Iris).

68 **Nephthys** was the deity who represented darkness, night and the invisible part of earthly existence, she was also known as the lady of the house of Horus, also this goddess symbolized the queen of the underworld and death. Her parents were Nut and Geb and her brothers Isis, Osiris and Seth.

kings considered the third day, the day of Set's birth, to be disastrous because they passed it without making any important decision and without looking after their bodies until nightfall. There is no shortage who relates that the god Typhon took Nephthys as his wife, and that Isis and Osiris, [Marriage sacred between brothers] in love, they had union even before birth, in the womb, and they also say that

Aruéris, also called Horus on the horizon, and Apollo by the Greeks, was the result of this union. (The sun in all its forms). The moment Osiris achieved reign, he released the Egyptian people from their existence, based on wild beasts, and showed them the fruits that the earth provides, teaching them the laws and the respect due to the gods. He civilized the lands, for which on very few occasions he needed weapons, because his sense of persuasion, and argumentation, and the combination of this with song and music, seduced most men. For this reason, the Greeks see Dionysius himself in Osiris.<sup>69</sup>

For a time Osiris was traveling, Typhon did not dare

<sup>69</sup> In Greek mythology, Dionysus (Greek: Διόνυσος, transl .: Dionysos) is one of the considered Olympian gods, he is the god of fertility and wine. Son of Zeus and Sémele. Grandson of Harmony and great-grandson of Aphrodite, however, other versions claim that he was the son of Zeus and Persephone. Dionysus was inspirer of ritual madness and ecstasy. An important character in Greek mythology. Although the geographical origins of his cult are unknown, almost all tragedies portray him as "foreign"

to prepare for war, because Isis kept a close watch on him, maintaining order on earth while Osiris was absent, but on his return, Typhon was made with seventy-two accomplices. Typhon got to know the exact measurements of the body of Osiris, and built according to these measurements a truly beautiful

and decorated chest that he presented at the feast. [The Pyramid Body]. Of 440 cubits wide for the great pyramid and 280 cubits high, the last 60 in height represent 31,415 meters. The guests were amazed by the beauty of the chest, and Typhon promised, speaking between jokes, to give it to the one who, lying down inside, had its exact size. All those who were there, were trying one by one to settle into it, but none found their measure, until, finally, it was the turn of Osiris, who lay down inside. Immediately, Typhon's accomplices went to close the chest, some closed the lid. When they had finished sealing it, they threw it into the river, which transported the chest to the sea through the Tanitic mouth<sup>70</sup>, [Tannis City].

That even today it is hated by the Egyptians calling it cursed. These events are said to have occurred on the seventeenth day of the month Atir, in which, they

<sup>70</sup> **Tanis** (Τάνις) is the Greek name of a city that was the 19th nomo capital of Lower Egypt. It was located east of the Nile delta. Egyptian name: Dyanet, Per-Uadyet. Greek: Tanis. Arabic: San el-Haggar. Biblical Zoan.

say, the sun passed through a scorpion, during the twenty-eighth year of the reign of Osiris. According to the saying of others, this number corresponds to the age of the god, and not to that of his reign. They lived around the Quemu land<sup>71</sup>, the Loaves and the Satyrs, so they were the first to spread the news. For this reason, even today, the sudden fear of the crowds, their fears, is given the name Panic, to

commemorate this event. This happened in the same place where the city of Copts is now located.<sup>72</sup>, [The Coptic name comes from the Arabic corruption of the Egyptian term gbtw (Pro. Guebtu, Gebto or Gobto) of the same name would arise the Greek aigyptos (Pro. Egiptos or Eguptos), that is, Egypt] whose name means deprivation, because they also use the word koptein in the sense of depriving. Then, Isis, plunged in the deepest anguish, plunged in the greatest pain, approaching to ask everyone who saw. So it was that he even stopped some children to ask about the whereabouts of the chest of Osiris, and it happened that they had seen the place where Typhon's accomplices had thrown the chest, and

<sup>71</sup>The ancient country of Kem or Kemú - as it is believed that it was known in antiquity - is one of the oldest lands in which there is a record of sites inhabited by humanity.

<sup>72</sup> The city already existed in 4000 BC. C., and acquired great importance since ancient times as a strategic enclave on the caravan routes that connected the Nile Valley with the Red Sea In the city the god Min (Naqada III period), Horus and Isis were venerated.



where it had reached the sea. For this reason, the Egyptians believe that children have a prophetic voice, so that, according to their saying, they announce omens when they play in the temples, saying words according to their occurrence. Isis learned that Osiris, guided by error, had relations with Nephthys<sup>73</sup>, his sister, and had for proof a sweet cloak crown <sup>74</sup> which he found with Nephthys. With such indisputable proof, Isis abandoned the search for Nephthys, to look for the son of this union, because the mother, for fear of Typhon, [God Sth,

god of confusion] hid him as soon as he was born. He took dogs for the search and, finally, after great pain and hard work, found him. Isis took him in charge and gave the necessary food until he became her guardian and companion. [In Egyptian mythology Anubis was the Son of Set, and dogs were associated with Anubis and Set his father.] It was called Anubis. His mission is said to be to guard the

**73 Neftis** Nephthys (in ancient Egyptian: nebet het, 'mistress of the house' or 'mistress of protection' 'nebet', feminine suffix: nebet, mistress, owner; het, hut, house: nebthet or nebet het, name that indicated the main woman of the house ') was a divinity of Ancient Egypt. A member of the great Ennead of Heliopolis. In Egyptian mythology, Nephthys is the daughter of Nut and Geb. Nephthys and her sister Isis appeared prominently in the funeral rites, due to their role as protectors of the mummy and the god Osiris, and as the sister-wives of the god Set.

**74 Sweet clover, yellow clover or yellow clover** (*Melilotus officinalis*) is an herbaceous species belonging to the legume family, which is cultivated as a forage plant. Its characteristic sweet smell is intensified by coumarin and is due to its high coumarin content.

gods in the same way that dogs guard men. Some time after this, the news reached Isis that the chest, after reaching the sea, entered the territory of Byblos,

[the word gematria is 314 in an unequivocal reference to the number  $\pi$ ]. And a wave carried it very gently up to a bush. The shrub in question began to grow in a very short time in a very remarkable way, it embraced the chest and kept it inside.

The king of that place, being greatly admired for the extraordinary growth of this bush, ordered that they cut it down, with the invisible chest inside, and put it as a column in his palace. [The story refers to Osiris being represented as pillar in Egypt the Set pillar, crowned as the Ima branch.] Isis heard of all this, it is said, by a divine wind, so he traveled to Byblos.

Once she had arrived, she felt truly exhausted, so, without saying a word to anyone, she sat down next to a fountain to cry. [A coded reference to the god Harpocrates the god of silence].

After a while, the queen's ladies came to pass through that place, whom she greeted, and treated her with great courtesy, offering to braid her hair and impregnate their bodies with the wonderful perfume she exhaled of herself. When later the queen saw her ladies, she felt great desire for the woman from other

lands, because her hair and bodies exhaled ambrosia  
perfume.

He ordered, therefore, to call Isis, became very

friendly with her, and proclaimed her nurse to his offspring. They say that the name of the king of that country was Malcandro, and that of the queen, Astarté, according to some, others say that his name was Saosis, and still others say that his name was Nemanus, Athenaide for the Greeks. Isis, to breastfeed the child, instead of the breast inserted a finger into her mouth, so that each night burned a part of what was deadly in the child. [Drinking with the index finger is a symbolic reference to the number  $\pi$ , this finger in the ancient world was associated with the god Jupiter, Iuppiter in ancient Latin, Pth in Egyptian, god of architecture its reference is to the number  $\pi$ ].

It is also said that Isis, turned into a swallow, flew around the column that kept the chest inside at night, throwing great wails. The queen, who liked to spy on Isis, discovered this one day, and she cried out as she burned her son, depriving him of his immortality. Then, discovering Isis her true essence of goddess, she demanded to be given the column that that ceiling supported.

He took it without the slightest effort, and cut the wood of the bush. He then covered her with fine cloth and anointed her with perfumes; this done, he entrusted it to the care of the kings. Even today, this piece of wood is venerated in the temple of Isis de Biblos. When Isis found the chest, she fell upon it,

sobbing great wails, and in such a way that the king's youngest son remained as if he had died.

The eldest son of the kings helped her load the chest onto a ship and marched out to sea, but in the Phaedrus River, as the wind blew with some violence, the goddess became angry and dried it up. Following his journey, he stopped at the first desert spot he found and, alone, opened the coffin. Crying, she put her face on Osiris', and kissed him. The boy, approached from behind in order to observe, but Isis, when he discovered the presence of the boy, cast such an angry look on the little boy, that he died in the act of terror.

There are others who say that this was not the way the boy died, but that, due to the violence of the wind, he fell into the river and drowned.<sup>75</sup>

<sup>75</sup> In the **Odyssey**, the Underworld is beyond the maritime horizon, starting from Eea. Odysseus arrives there by boat from the island of Circe, and then continues. The ghosts of the suitors are carried by Hermes Psychopompos (the guide of the dead) through the pits on Earth, past the Ocean river and the gates of Helios or the Sun, to their final resting destination in Hades



[A reference to Hades, an aquatic world or underworld]. In any case, it is true that, since then, he has received honors for this cause, since the

Egyptians celebrate feasts in his honor, calling him Maneros. Others claim that the boy's name was Palestinian or Pelusian, and that the city the goddess founded was named after him. They also say that the Maneros saying to which the Egyptians dedicate their songs was the inventor of the art of music. There are still others who assure that this name does not designate any person, but is a simple expression coined by men who drink and make banquets to say: Let the measure be with us.

This is, they say, the meaning that the Egyptians give to this expression when they use it. From this must come the widespread custom among the Egyptians, at the time of the banquet, of taking a human figure in a coffin and walking it around the guests; It is not done, as some believe, in tragic memory of Osiris coffin, but to remind guests that time should be used without wasting the present moment, since it is a matter of time that everyone ends up as dead. This is the reason for introducing such an unpleasant guest. Isis, before starting the journey that He would lead to his son Horus, who had remained in Buto educating himself, kept Osiris' chest in a place without traffic.

He succeeded in passing Typhon, going hunting in the moonlight, and finding him and recognizing the body that was inside, cut it into fourteen pieces and

scattered them. When Isis became aware of this, she took a ship made of papyrus, and traveled in search of it, navigating all the marshes. For this reason, those who travel by papyrus boat should not fear crocodiles, because they cannot be damaged by them, either because of the fear they cause in these animals, or because they are forced to respect the goddess by mandate of Zeus.

This is why there are so many places in Egypt with graves of Osiris, because the goddess erected one in each place where she found a piece. There are those who, not taking this legend to be true, affirm that Isis modeled images of Osiris with each piece he found, giving them to the cities as if they were the whole body.

Also, thus, Osiris would receive the greatest possible amount of honors, in addition to which, if Typhon had defeated Horus, he would not have been able to find the true grave of Osiris, being mistaken before the large number of these. Isis found all the pieces of Osiris, but not the virile member, because he was thrown into the river by Typhon, where he was eaten

by the Lepidote, the Pagro and the Oxyrinco.<sup>76</sup>;  
Here you can see why these fish are not appreciated.  
[The geometric relationship is to the figure of the  
vesica Pisis. This ratio, which gives 1.73203, was  
considered a sacred number called the measure of the  
fish. Exactly, the geometric ratio of these dimensions

is the square root of 3, or 1.73205...]. Isis made a copy of this phallus and consecrated it, and this is a feast that the Egyptians still celebrate today. Afterward, Osiris returned from Hades alongside Horus, and took up the task of training in combat. When time passed, he asked Horus about what would be the most beautiful action of all the actions, to which he replied saying: "Avenge the father and mother when they have been wickedly treated. Osiris asked him again asking him to tell him which animal was better to engage in combat, to which he replied: the horse. [Set was worshiped as a golden donkey, a Semitic enclave in the city of Avaris, the expulsion of the iksos (foreigners, mainly Phoenicians and Semites) from the city, from Avaris, this is what is known as the exodus]. Osiris was surprised at this answer, since he did not understand why he had not named the lion, to which Horus replied: The lion is

**76 Oxirrincó** or Oxirinco is the Hellenized name of Per-Medyed, an ancient city located in the 19th nome of Upper Egypt, the current El-Bahnasa (province of Minia), which is located about 160 km south of Cairo (Egypt), in the left bank of the Bahr-Yusef, the "José Canal". Its Egyptian name is Per-Medyed; in Greek it is known as Oxirrincó (Ὀξύρυγχος); and in Arabic as El-Bahnasa.

useful for the man who needs help, but the horse is useful to disperse the enemy and kill him when he escapes. Osiris was truly admired at the answers given, and understood that Horus was ready for combat. [Reference to the cult of the god Set]. It is said that many were the Egyptians who from then on changed their army, passing into the ranks of Horus, and that even Tueris, Typhon's concubine, betrayed him by taking Horus's side. Horus' followers saw a serpent chasing Tueris<sup>77</sup>, and cut it into pieces; In

memory of this fact, they throw a rope between their ranks and tear it apart. The combat that took place lasted many days and, finally, Horus achieved victory. Typhon was captured and brought before Isis, but Isis did not want to kill him, so he removed the chains that bound him and released him. This fact angered Horus, who tore off the royal diadem that his mother wore on her forehead. Hermes<sup>78</sup>, At this he crowned his head with a cow-head helmet. Typhon then tried to demonstrate Horus's bastardism, for which he undertook a legal process, but Horus,

<sup>77</sup> Tueris "La Grande", also known as Tauret, goddess of fertility, protector of pregnant women. She was also a celestial goddess, the "Mysterious of the horizon" in Egyptian mythology.

<sup>78</sup> In Greek mythology, **Hermes** (in ancient Greek Ἑρμῆς) is the Olympian god of messengers, of borders and travelers who cross them, ingenuity and commerce in general, cunning, thieves and liars. In later Roman mythology it was called Mercury. Son of Zeus and the Pleiade Maya. The Homeric hymn to Hermes invokes him as the "of various wit (polytropos), of cunning thoughts, thief, steer of oxen, chief of dreams, night spy, guardian of the gates, who would very soon boast of glorious feats before the immortal gods." <sup>2</sup> Hermes is also the protagonist of many myths, such as, for example, that of Philemon and Baucis.



with the help of Hermes, was ruled as legitimate, and he still defeated Typhoon in two more battles. Isis, for her part, had a union with Osiris after he died, from whose relationship a very weak child born before time arose, who was named Harpocrates.<sup>79</sup>

**Diodoro Sículo<sup>80</sup> on Osiris Book I, excerpt.**

(Greek Διόδωρος Σικελιώτης) 1st century BC. C. born in Agirio (today Agira), in the Roman province of Sicily. After Osiris' death, Isis never promised to participate in any man for the rest of his life, to rule justly, and to fill his subjects with profit. Eliminated men, she participated in divine honors; his body was buried in Memphis, where it is still

today they show the tomb of Isis in the temple of  
Vulcan [Assimilated to the god Pth]. Others argue

**79 Harpócrates** Harpocrates (in ancient Greek: Ἄρποκράτης) is the Greek name by which the Egyptian deity Horpajard or Harpajered, name of the god Horus in Alexandria, is known.<sup>1</sup> The Greeks adopted him as the god of silence. It also symbolizes the sunrise or winter sun, and constant renewal.

**80St Geronimo** (*Chronica*) locates the maturity of Diodorus towards 49 a. C., which coincides with the author's own statements. The earliest date Diodorus mentions is his visit to Egypt at the 180th Olympiad (between 60 BCE and 56 BCE), which was remembered for a tumult demanding the death penalty for a Roman citizen that he had accidentally killed a cat, an animal sacred to the ancient Egyptians (Bibliotheca historica 1.41, 1.83). The last fact remembered by Diodoro is the revenge of Octavio César Augusto on the city of Tauromenium (today Taormina), whose refusal to help him led the future emperor to a naval defeat in 36 a. C. Diodoro does not show to have learned of the conversion of Egypt into a Roman province - what happened in 30 a. C.—, reason why surely it published his complete work before that date. Diodorus claims that he spent thirty years composing his History and that he undertook several dangerous journeys through Europe and Asia to complete his historical investigations; however, modern critics have noticed several surprising mistakes that an eyewitness should not have made.

that the bodies of these Two gods are not based in Memphis, but near the borders of Ethiopia and Egypt, on the island of the Nile, located near Philaes, and for which it is called the Holy or Sacred Field. They show in support of their opinion monuments found on this island: the tomb of Osiris, respected priests from all over Egypt and three hundred and seventy urns surrounding it. [The name of God Osiris in Greek contains that of the goddess Iris<sup>81</sup>, his father is a taumant, marvelous primordial sea god, the number 370 could refer to a solar year + 5 days, in

ancient times not all calendars had 365 days, for example the equinox year was 366].

The priests fill these urns with milk every day, lamenting and invoking the names of these deities. Therefore, the first island is forbidden to everyone except priests; and all the inhabitants of Thebaid (which is the oldest land in Egypt) are seen as the greatest oath to swear by the tomb of Osiris at Filae.

81 In Greek mythology, **Iris** (in Greek Ἴρις, 'rainbow') is the daughter of Taumante and the oceanic Electra and sister of the Harpies and Maple. In the Iliad, she is described as a messenger from the gods; however, in the Odyssey this role is reserved for Hermes. She also appears in the Aeneid as Hera's messenger. Euripides includes her in his tragedy Heracles, Iris appears as, again, Hera's messenger. Iris is a rainbow goddess who announces the pact of union between Olympus and the earth at the end of the sto like Hermes, she is in charge of getting the messages of the gods to human beings. She is also known as of the goddesses of the sea and the sky. During the Titanomachy, Iris was chosen to be the messenger for the Olympics while her twin sister, Arce, became a messenger for the Titans. In the Homeric hymn to Apollo the gods present at the birth in Delos sent Iris to bring Ilithia and help Leto give birth to Apollo and Artemis.

[It is believed that the first couple created in the world was Isis and Osiris.] Thus, the recovered parts of the body of Osiris were buried. The sexual parts

were thrown into the river by Typhoon; But Isis gave them divine honors like the other parties. She built an image in the temples, and gave her a special cult in ceremonies and sacrifices performed in honor of this god. [It was believed in antiquity that a piece of the body of Osiris was found in each Egyptian nome]. That is why the Greeks, who lent themselves to Egypt orgies and Dionysian festivals, have sexual parts, called Phallus, greatly venerated in the mysteries and initiations of Bacchus, that is, the god Dionysus.

[The phallus in the ancient world represents the number 6, equal to the Hebrew letter Vav, and the sparrow letter Ou in Egypt the last inch of the Egyptian sacred elbow. This symbolic fact can be seen in the image of the god Min if we multiply the sacred elbow 0.5236 meters x 6 = 3.1415].

They say more than ten thousand years of Osiris have passed and Isis at the reign of Alexander, who founded the city in Egypt that bears his name; others write that there are about twenty three miles. Those who say that Osiris was born in Thebes in Boeotia,

Semele, and Jupiter are in error here, that Orpheus originally, traveling in Egypt, began in the mysteries of Bacchus; and as he was loved and cadmean, honored founder of Thebes in Boeotia, who had in their favor, they are transported to their country of birth of the god. The multitude ignorance or desire to

make a Greek god Bacchus<sup>82</sup>, Gladly welcome to the Dionysian mysteries and initiations. To establish this belief, Orpheus uses the following motives: Cadmus, who was from Thebes in Egypt, had, among other sons, a daughter named Sémele. Seduced by a stranger, she became pregnant and, after seven months, gave birth to a boy who bore a close resemblance to Osiris. This child did not live long, or that the gods have wanted so, or that this was his natural destiny.

<sup>82</sup> In Greek mythology, **Dionysus**, (transl. : Dionysos) is one of the considered Olympian gods, he is the god of fertility and wine. Son of Zeus and Sémele. Grandson of Harmony and great-grandson of Aphrodite; however, other versions claim that he was the son of Zeus and Persephone.



## **Adam, Eve and the Tree of good and Evil**

There is no story that impacts more on the collective unconscious of humanity as the myth of the creation of man and the human race, this narration is the most remembered through the ages and possibly the oldest documented myth dating back to its genesis Atrahasis in the Akkadian kingdom or that of Ziusudra in Sumer, a story whose license allowed the artist of the Renaissance to paint the nude and where man discovered himself free. Adam and Eve were the first human beings for the Abrahamic religions<sup>83</sup> created by God on the sixth day of creation; Adam was created first and seeing God who alone he was created the woman from his rib.

So God created man in his own image, in the image  
of God created he him; male and female he created  
them. Genesis 1:27

<sup>83</sup> In Egypt it was believed that the first human couple was Osiris and Isis belief based on the island of Elephantine.

Adam was created from dust through a pottery process in the image and likeness of the creator, giving him life through a Divine breath, which provides him with the little life, which happens to dwell in him.

Genesis 1:26

It is possible that the origin of this story is found in Egyptian cosmogenesis and in the myth of the solar god Ra, which for the North African imaginary represents a Maximum Solis, or fertile sun source of the waters of pharaonic Egypt architecture, whose geometric representation is the circle with the point in the middle, as well as a Vesica Pisces in the form of a fire hydrant from which the numbers are expelled as active powers granting the newborn life span or the understanding that in essence everything is number.

The God Jnum<sup>84</sup>, o Ra at noon provided the newborn of his Ka with divine breath, this deity was

<sup>84</sup> He was considered the creator of the primordial egg from which sunlight emerged, at the beginning time, which gave life to the world. God potter who modeled people with Nile mud, creating his ka at bi God of fertility. He was also guardian of the waters of the underworld (Duat) and custodian of the source of the Nile at Elephantine. According to a tradition, Jnum created men with his potter's wheel, but he b his wheel tired of making it turn and placed a part of it in each woman. Since then they were able to reproduce without your intervention. Formó parte de la tríada de Esna, con Satis y Neit; de la tríada de Elefantina, siendo esposo de Satis y padre de Anukis; en la Baja Época serán con Neit y Heka con qui forma tríada. Era el esposo de Heket en Antinoe.

considered the patron saint of the Nile River [gematria 365] and like the god Ptah in Egypt they create the world as a production of ceramic objects. "The Ka or breath was created by the God Innum in his potter's wheel, and was deposited in the children at the moment of conception, making immortality possible." The Ka or halo, was symbolized in Egypt as two arms raised above the head of standing men in whose center was the symbol of the God Osiris "the Eye" as well as the circle with the point in the middle if we multiply the number 3 for 2 sacred Egyptian cubits 0.5236 meters or double Ka the result is the master number 3.1416 module that will be repeated throughout the entire Torah book as a representative number of the Deity. And the Lord God commanded the man, saying,

You may eat of every tree in the garden; but from the tree of the knowledge of good and evil you shall not eat; for in the day that you eat of it you will surely die.

Génésis 2:16

The Tree of Science represents a metaphor about the knowledge of the number and the architecture that in its most archaic version is found reflected in the

myth of the God Osiris and Set in Egypt, these were represented as the fundamental Pillar of creation and as “Rama Ima ”Or Osiris crowned in the Light, this myth has close parallels to the sacred tree of Sumer which is crowned by the sacred pineapple.

A large part of the books of the old and new testaments were organized through numbers and geometries as a form of paradigm by way of architectural plans relating celestial, myth and geometry in a synthesis of cultural contents, making teaching possible in all its shapes. Something similar happens in the Indo-European world with allegories that allude to the displacement of the star Sirius or to the spiral movement of the planet Venus and its journey of eight years and 3 days around the zodiac and its Winding with the Moon. This representation can be seen in the myth of the God Apollo in Delphi, lights that for the imaginary of antiquity embody the fertility of the world, numbers whose cultural and mathematical reason is represented in the number  $\pi$ . Many of these fables can only be explained or acquire a deep meaning if you study Gematria, the numerical value of the letters of terms that make up specific passages of the Torah.

A clear example of gematric values is the word Nile, the river that gave birth to writing and the cut stone, this word has gematria 365 in an unequivocal reference to a philosophical or numerical sun, the same happens with the god Solar Mithra whose gematria like that Nile is 365 or the word Biblos, Books whose translation is curl with a gematric value of 314 linking word to a number in a way never seen before, the number  $\pi$  for much of the Indo-European world represented a book”.

In the biblical passage on the tree of knowledge and its prohibition by Jehovah God of eating from that source of knowledge (Genesis 2:16) hides a brightness that is the number of the chapter and verse as a whole “number 216 "This numerical archetype was sacred in ancient times for its symbology related to geometry and architecture, a philosophical concept known as" Cubic Reason "or the number  $6 * 6 * 6$  whose result is equal to 216.

The architect Marco Vitruvio<sup>85</sup> in his book “De Architectura” year 15 BC. He comments in book V of his codex as for Pythagoras it is number 216 the

<sup>85</sup> Vitruvio Vitruvius writes: "Mathematicians claimed that the perfect number is number six." L.III-C.I and comments in book V, As for Pythagoras it is number 216 the most suitable to contain knowledge: "It seemed good to write their theories and their rules in volumes of cubic structure": they fixed the cube as the set of 216 verses. L.V-Preface (Of Architecture).

most indicated to contain knowledge. "It seemed good to them to write their theories and their rules in volumes of cubic structure, they fixed the cube as the set of 216 verses." From *architectura*, book V, Vitruvius This doctrine was seen as a structure or support for the development of culture, either in the way of a form of architecture or in the compendium of a codex of geometry, in whose center were the numbers, the verb fertilizing the space giving life to these cultural forms. The number 216 is related to the number 3.1416 if we study the great pyramid as a representation of the fundamental hill of creation or the myth of Mount "Meru"<sup>86</sup> in Central Asia, all these symbolic models hide the number  $\pi$  as the continent of the world. Inside the great pyramid, the king's chamber has specific measurements in sacred cubits whose dimensions are 2 cubes of 10 sacred cubits of length 5,236 meters. If we draw a golden rectangle of this space, the result is the master number 3.1416 or 6 cubits. Sacred in length or a cube of side 6,  $6 * 6 * 6$  whose result is 216. This sacred space was considered the heart of the God Ptah in

<sup>86</sup> For some Hindus, **Mount Meru** is made up of 109 peaks, among which the highest is Mount Kailās (where the dwelling place of the god Shiva is located). According to the epic text *Mahā Bhārata* (3.503-3.1697), the *Harivilās* and the *Rig-veda* (3.4.44 and 3.4.27), Mount Kailās is physically found in the Himalaya Mountains. In the rest of the peaks of Mount Meru, there are also 33 million gods (among which Visnú and Brahmá stand out). On the other hand, for traditional Hinduism, Mount Meru is 450,000

kilometers high (in comparison, planet Earth is 12,800 km in diameter), it has a very long truncated cone shape, consists of a single peak, and is located in the center of Eurasia (the Yambu Duipa continent, or 'yambul tree island'), perhaps on the Pamir plateau.

whose center is a philosophical or numerical sun Ra, the jewel in the lotus, the God Ptah is the oldest model of divine potter in the world along with the god Jnum the eternal potter, the Giver of the Ka, all these doctrines were assimilated by the Canaanite people and peoples of the Levant in the Arabian peninsula through a process of cultural transmigration, which occurred naturally since the Semitic and Phoenician peoples were nomads and worked in Egypt in harvest time. So that we take into account the antiquity of the Egyptian people compared to the nearby towns of the Middle East. The beginning of architecture and therefore the myths related to it predate the creation of Solomon's temple in about 2,500 years, by the time The Gizah pyramids were being built, a large part of the human collective was just beginning to domesticate animals and create towns like the megaliths of southern Spain, and this shows us the impact that the Egyptian and Sumerian civilization had on the nomadic peoples of the desert who copied the logos or symbols of Egyptian culture creating the Proto Canaanite and Phoenician alphabet. God the LORD then said to the serpent: "Because of what you have done,     Damn you will be among all the animals,     both domestic and wild! You will crawl



on your belly, and you will eat dust all the days of your life.

I will put enmity between you and the woman, and between your seed and hers; His seed will crush your head, but you will bite his heel. ” Genesis 3: 14-19

Antiquity the idea of a house in the sky or House of the immortals that in Egypt was represented in the house of Horus on whose peak the tree of Sycamore, the sacred tree of the goddess Hathor, grows. In China you can clearly see this celestial image in the ancient symbol of the Tao which consists of a foot-shaped character, a square with a point in the middle and an 8-pointed star, symbol of the achievement of immortality for much of it. Of the Indo-European world, the symbol of the essence of the Tao, in China could represent a map of the American continent, South America, there is evidence that the Han dynasty knew the American continent with which the sacred foot of much of this iconography could be the land of fire in Argentine Patagonia and the Antarctic lands. For the eastern world, South America represented the east. The importance of gematria in the knowledge of writing The value of the Holy of Holies the place where the ark of the covenant was located if we see its gematria for the Ark of God

(Arun Elohim =  $343 = 7 \times 7 \times 7$ ). 20 cubits, the space or dimension of the Holy of holies Esarim Amah = 666

We should also note that the Hebrew description of the dimensions of the Holy of Holies in cubits, which God specified was exactly: 20 x 20 x 20 cubits.

**Esarim Amah: 20 cubit**

=666

Thus said the Lord God, the one who created the heavens and spread them out; He who spread the earth, and what comes out of it; He who gives encouragement to the people who are above him, and spirit to those who walk in him.

God the Lord who created the heavens

=666

The one that spread across the land:

=666

Raqa Aretz

עשרים אמה

האל יהוה בורא השמים

HaEl YHVH Bo-rah

Shamayim

רקע הארץ

And therefore let there be light

The weight of the gold that reached Solomon in one  
year was six hundred and sixty-six talents of gold

Kings 10:14

The oldest mention in the Bible about the number  $\pi$   
book of Kings. Whose expressed result is 3 “He also  
made a sea of ten cubits melt from one side to the  
other, perfectly round; its height was five cubits, and  
it was tied around it by a cord of thirty cubits. And  
they surrounded that sea below its edge around balls  
like pumpkins, ten at each elbow, which girded the  
sea around in two rows, which had been melted when  
the sea was melted. And it rested on twelve oxen;  
three looked north, three looked west, three looked  
south, and three looked east; on these the sea leaned,  
and their haunches were towards the inside. The

=666

Yahi Moroth

King Solomon collected taxes for =

666

יהי מארח

thickness of the sea was of a smaller span, and the edge was carved like the edge of a chalice or fleur-de-lis; and it could hold two thousand batos. ” Book of Kings, chapter 7.

Verses 23 to 26 In Kings 7:23, it is written: He made “Hiram of shooting, by order of Solomon, a source of molten copper, ten amot “cubits” from edge to edge, the circular outline, five amot high, and a thread of thirty amot, surrounded all around. Below were spheres at its edge, about ten amot, on each side circling the bronze sea, two rows of spheres cast in its foundry. The length of the bronze sea was thirty cubits, and the diameter was ten. The radio, so half, five cubits. To calculate the ratio of its perimeter to its radius, we divide 30 cubits by 10 cubits and the result is three. The word circumference (Keve) is written in Hebrew with the letters: Kuf and Vav, but in chapter seven, passage twenty-three, it is written in this encrypted way: Kuf, Vav and Hey. If we use Gematria, "the word geometry" the numerical value of the letters, for the word "Circumference", its value written in both ways is Kuf is equal to 100 and Vav is equal to 6, Hey is equal to 5, the sum gives a total of 111, the second traditional form, Kuf equal to 100 and Vav equal to 6, total 106. To calculate the value of the number  $\pi$ ,

we only have to divide the two values of the names together:  $111/106$  its result is 1.0471698, we multiply this number by 3 and the final count is: 3.1416094 (1.0472, this number represents the sum of 2 sacred Egyptian cubits),  $0.5236 \times 2$  cubits or double Ka, symbol of the breath of life for Egyptian culture. If we take the gematria of the word "Yehoyakim", the left column of the temple of Solomon abbreviated, "Jakim" and translated into Spanish as "Yah, or Yeh will build will erect", seen the temple in front, this phrase has gematria 111. If We study the column "Boaz", whose meaning is "In him is the force", its gematria is 85. If we add to this column the number 21, the 21 letters of the archaic alphabets, we obtain the same result that, as in the previous case, multiplied by 3, the result is the number 3.1416094. The number  $\pi$  represents Deity.<sup>87</sup>

"Number three defines everything and everything, as it is what constitutes the triad, middle end and beginning, which also constitute the whole."

Aristotle, from his treatise on heaven

This word has a gematria of 216, that is, a cube of side 6 or  $(6 * 6 * 6)$ . In the construction of

<sup>87</sup>Greek translators who translated Biblical texts from Coptic and Hebrew into Greek translated the Tetragrammaton the ineffable name of God as Papi, in reference to the number Pi, and this as a double

this space, the Greco-Latin concept of "Cubic Reason", whose center is number 3.1416, is involved. The anagram of the word "Dvir."<sup>88</sup> It is the word "Hexagon", in a clear reference to a cube whose perspective draws a 6-sided figure in space whose length is 3.1416. Another phrase related to the word "Dvir." Is "20 cubits" or "Twenty Cubits", "Esarim Amah", the Dvir. Solomon's temple was organized as a 20 cubit x 20 cube. This phrase has gematria ( $6 * 6 * 6$ ) resulting in 216. The number ( $6 * 6 * 6$ ) appears in important passages of the Biblical text. In Jeremiah 10.12 it reads "He made the earth, with his power, he established the word with his wisdom and he stretched out the heavens according to his discretion", "He made the earth". "Asah Aretz" has geometry ( $6 * 6 * 6$ ), and the phrase "Therefore let there be light" "Yahi Moroth" has geometry ( $6 * 6 * 6$ ). This phrase is related to the number ( $7 * 7 * 7$ ). The complete phrase of the biblical text is "In the firmament of heaven" whose

<sup>88</sup>The building must have had an interior length of approximately 30 meters, a width of 10 meters and height of 10 meters ( $60 \times 20 \times 20$  cubits). Its dimensions, therefore, were rather those of a palatine church since worship was carried out from outside. Two columns, called Yakin and Boaz, were erected on either side of its entrance. The third chamber, the Devir, Kodesh HaKodashim or Holy of Holies (sancta sanctorum), was located at the rear, at a higher level than the Heijal, and could only be accessed by climbing a ladder. The Devir was shaped like a cube of approximately  $10 \times 10 \times 10$  meters ( $20 \times 20 \times 20$  cubits), and at its base was the Ark of the Covenant. This was a large ark, made of acacia wood, covered with gold plates and with four rings at the corners where poles were placed to transport it. Inside the Ark the Tablets of the Law were kept, given by the same God to Moses. In these Tablets the Ten Commandments were engraved, serving as a connection between God and Israel.

gematria is  $(7 * 7 * 7)$  "Therefore let there be light"  $(6 * 6 * 6)$ . The sum of both terms results in "1443" which is equal to  $3 \times 13 \times 37$ , relating the entire number base of the books of the Old Testament. Another phrase with gematria  $(6 * 6 * 6)$  is "The Ark of God", Arun Ha Qadosh and the phrase "The Holy Crown", Nezar Ha Qadosh. The number of talents King Solomon collected in one year was 666, in a clear reference to the work of the sun. If we study the phrase written in Hebrew "Kakarva sheish sheish himmayoth sheysh" in Castilian "talents 666", the first 3 letters form the word sun, in Hebrew "Shemesh". This is consistent with the Hebrew phrase "The Lord is a sun", with gematria  $(6 * 6 * 6)$ <sup>89</sup>. Another significant number or phrase in both Greek and Hebrew is the word "Biblos", books, it has gematria 314, in an unequivocal reference to the number  $\pi$ , as well as the Hebrew word "Shadday" one of the names of the deity, with gematria 314. If we study the metrics of the words associated with the sacred spaces of antiquity, we discover that these works were organized from the numerical and

<sup>89</sup>The King's name, **Nebuchadnezzar**, has  $6 * 6 * 6$  gematria. Nebuchadnezzar II (c. 630-562 BC) is probably the best-known ruler of the Chaldean dynasty of Babylon. He reigned between 605 a. C. and 562 B.C.

geometric Shaddai<sup>90</sup> (Hebrew language: אֵל שַׁדַּי) is one of the names used to designate God in the Judeo-Christian tradition. It is generally translated as "Almighty God". Although according to various experts, the most accurate and literal translation would be "lord of the mountain". According to Exodus 6: 2,3, "Shaddai" is a pronoun with which God made himself known to Abraham, Isaac and Jacob and is identified with YAHWEH. The name "Shaddai" (Hebrew: אֵל שַׁדַּי) is used as a title of God later.

<sup>90</sup> The **Shaddai** (in Hebrew: אֵל שַׁדַּי, IPA: [el ja'daj]) or simply Shaddai is one of the names of the God of Israel. Shaddai is conventionally translated into Spanish as Almighty God (Deus Omnipotens in Latin), its original meaning is unclear. While the translation of El as "God" or "Lord" in the Ugaritic / Canaanite language is straightforward, the literal meaning of Shaddai is debated. The form of the phrase El Shaddai conforms to the pattern of divine names in the ancient Near East, exactly as is the case with names like Olam", " El Elyon" or "El Betel". As such, El Shaddai can convey several different semantic relationships between the two words.



## The Myth of the Erected Tree

To the mythical emperor Fu-xi,<sup>91</sup> One of the 5 mythological emperors of ancient China, he is considered the inventor of human institutions and sciences, such as geometry and mathematics. He is credited with inventing writing, hunting, and fishing. Legend has it that the emperor discovers the eight trigrams, "Bacua", which are the basis of (I-chin), the book of mutations. On the back of a mythological animal, a turtle shell, or a horse dragon, is presumed, this being emerged from the yellow river, (He-tú) in Chinese. Its characteristic logo is known as the diagram of the Yellow River. In China they saw this river as the source of all waters or the source of life.

<sup>91</sup> **Fuxi or Fu Xi** (Chinese: 伏羲, pinyin Fúxī, Wade-Giles: Fu-hsi or Fu Hsi) was the first of the mythological three augustians and five emperors of ancient China. It is also known as Paoxi (庖犧; páoxī). He is credited with inventing writing, fishing, and hunting. Apparently he was half man, half snake. Yellow Emperor can be translated as King of the yellow mud, it takes its name from the yellow river where it emerged, as a fish like Enki in the Sumerian culture it represents the moon and Nuwa his wife, to the movement of the planet Venus in the sky.

From this trigram it is said that Chinese calligraphy arose, a myth similar to the invention of writing by the God Thoth in Egypt. Along with Huang Di, he is credited with inventing the first musical instrument. In different tombstones of the Han dynasty, he was drawn with his wife and sister Nüwa, both with human bodies and a fish tail, in their hand they carry instruments of geometry or celestial observation. This myth has certain parallels with the myth of En-Ki, (Lord of the earth, or lord of the mud).

In Sumer, Lord of the groundwater and custodian of the earth, his sister and wife Nirhusag assists in the creation of the human race, using clay to mold and give life to the first human being, mythology similar to the Chinese narrative of the birth of humanity, where the Goddess Nüwa creates the first human being from the mud of the Yellow River. All of these stories have a common Indo-European root. The story tells that the Goddess and protector of the human race Nüwa, in order not to deform the new human being made with clay, winds it in a thread, so that the clay does not lose its original form.

One of the myths attributed to "Nüwa" is to repair the celestial wall, which, if it fell, would destroy the world. Cut the leg of a turtle and use it as

a support for the sky, repairing the wall of the sky using 5 colored melted stones. Nirhusag<sup>92</sup> and Nüwa are prototypes of archaic first mothers or Venus from the Indo-European world. The symbol with which Nirhusag is recognized in Sumer, is a sign in the form of Omega, very similar to the Greek letter that bears that name. Another shape associated with the mother Goddesses of antiquity is the cube from which 8 right triangles arise, 2 per side, just like the symbol of the sun of the "Tartesia" culture in southern Spain. This cubic philosophical sun hides the number  $\pi$ . Myths associated with Emperor Fuxi<sup>93</sup>

"In the Lake of rumblings, west of the principality of Wu, resides the Deity of Thunder, who has the body of a dragon and the head of a person.

<sup>92</sup>In Sumerian mythology, **Nirhusag** is the better known name of Ki, she was the Earth and mother Goddess who generally appeared as the sister of Enlil but, in some traditions, she was his consort. Possibly she was born from the union of An and Nammu, or, many times, she appears as the daughter of Kishar. In the early days, she was separated from heaven (An) and taken out by Enlil. With the name of Antu, she appears as the progenitor of most of the Gods, of the Anunaki, the Igigi and the Utukku, with the assistance of Enki produces animal and plant life. Ninhursag means 'Lady of the Sacred Hills'. She has many other names, Ki = Earth, Nintu = Lady of Birth, Ninmah = Lady August, Dingirmah, Aruru, Uriash, Belit-ili, as Enki's wife she was generally called Damgalnuna or Damkina. She was primarily a Goddess of fertility. In some hymns she is identified as "true and great mistress of heaven" and that the Kings of Sumer "were nourished by the milk of Nirhusag". Legend has it that she created the hills and mountains, and that her name was changed by her son Ninurta, from Ninmah to Ninursag to commemorate that fact.

<sup>93</sup>These myths are related in the book "Of the Mountains and the Seas", it has been considered as one of the pillars on which the magical and mythical reality lived by the Chinese in their voluntary isolation, in which dragons and phoenix has been supported they had an existence as real as tigers and lions.

She produces, when she falls into the gut, the boom (noise of thunder). The Lake of Thunder had emerged from a giant footprint. Someone from the Hua-xu clan stepped on it and gave birth to Fuxi, who had the body of a snake and the head of a person, was wise and possessed of all knowledge. "

The Book of Mountains and Seas by Liu Xin, 1st century BC.

The Tree Erected (The name alludes to the myth of the fundamental post), is found in Duguang. It is the tree that all enlightened beings use to get on and off the sky. It casts no shadow at noon, the screams below it are inaudible, it is at the very center of heaven and earth. "

The Book of Mountains and Seas by Liu Xin, 1st century BC.

In the interior areas, between the Negro and Verde rivers, there are nine hills that are surrounded (circled) by a river. In that place there is a tree called Erected Tree that gives a green leaf, a purple body, a black flower and a yellow fruit. High it reaches a height of thousands of elbows, "chi" lacks branches on the stem but has many and patterned shapes on the top, and also many and very coiled vines. It also

produces fruits similar to those of hemp and leaves similar to those of lemon trees. It is the tree that the "yellow emperor" used to get to Heaven. It had been erected by the Yellow Emperor, Fu-xi (Archetype of Moon Gods like Min, or Thot in Egypt). Mythology tells that "The East was related to the Wood element" and its emperor was Fu-xi "Blue King", whose assistant was called Jumang, "The emperor carries a compass in his hand and produces Spring". Regarding this legend, the "Emperor Fu-xi, continued in his government, the virtues of the Wood element".

After he died, offerings were made to places always to the East. The Book of Transformations or "I Ching"<sup>94</sup> ("Continuous change"), delves into the figure of the Blue Emperor, when he states that "The creator of the dynasty", Fu-xi in ancient times, was the father of civilization. He looked in the sky and in his signs looking for a pattern, he observed with veneration the earth to extract the laws, and he fixed his attention on the drawings and the forms that are seen, both in the fur of the beasts and of the birds and on earth. In this way, he managed to have the

<sup>94</sup>The I Ching, Yijing or I King (in traditional Chinese: 易經; in simplified Chinese: 易经; in pinyin: yì jīng) is a Chinese oracular book whose first texts are supposed to have been written around 1200 BC. C. is one of the Five Confucian Classics.

patterns, geometric drawings, of what was in his environment and in the larger patterns of distant objects. And based on all that, he invented the eight trigrams, through which it was possible to understand the power of things and deities deducing the reality of each thing in the universe. It is also associated with the figure of Fu-xi, the creation of the string instrument Se,<sup>95</sup> a kind of 12-string zither, and the composition of the rider's song.

The Blue Emperor, taught the human collective to imitating weave spiders.

On the Fusang tree or tree of life in Chinese culture, it appears in some very old paintings from the East. Eight birds perched on a tree and a ninth peering into the sky in a stone painting of the Temple of the Ancients in Wuliang, Shandong Province, at the tomb of the Western Han dynasty (206 BC-25) in Mawangdui province from Hunan, A silk painting called "Guide of Souls", in which a Fusang is seen (plates XII and XIII). The painting can be divided into three parts: the celestial world, the human world and the terrestrial world.

<sup>95</sup>Fu-xi, like Hermes, after decoding the symbols of the natural world creates the first musical instrument.

The earth is represented by two mythological beings, possibly dragons, whose passage through a decorative jade object signifies the union of yin and yang. Above this object, "jade vase", is the world of human beings, and below, the terrestrial world or "underworld". The earth is on a species of turtle. Above the heads of the dragons are two phoenixes, on which rest two guardian deities of the gate of heaven. In this world is Fu-xi (the first human), as King of the world, who marches with the help of five phoenixes. To his right is a bird in the sun, on the left a rabbit and a toad within the moon. Beneath him, nine suns among the crisscrossing branches of the "Fusang."

In Hindu mythology, the cosmos floats on an ocean of milk, circumscribed by a sacred cobra. In this ocean, a turtle supported by four elephants swims from the four cardinal points. The name of the turtle that supported the earth was "akupera", associated with the God Visnú of Hindu mythology who had four incarnations, in this order: Fish, turtle, wild boar, lion, dwarf, Visnu Brahma, Visnu- Rama, Visnu-Krichna, Visnu-Buddha, and finally, in the future, Visnu-Kalké. Its attributes are: The arrow, the palm, the mace, the tiara and the ruby. Their



nicknames: Ananta-Infinito, Hari- Ladrón, Salvador, Madhana-La miel, Mukanda-Liberator, Narayana-Origen.

The turtle is named in a specific passage of the Bible.

"You broke the heads of the Leviathan<sup>96</sup>;  
and you gave it to the sea turtles for food."

(Psalm 74:14)

Leviathan's translation of the Hebrew לִיַּיָּתָן, liwyatan, is "rolled up"<sup>97</sup> figure associated with sea monsters or even the ancient Hebrew form in which whales were called.

In North American mythology, the Cheyenne Indians associated the land with the shape of a turtle.

According to legend, in the beginning there was nothing, just emptiness. The great spirit created a great source of salt water called the source of life,

<sup>96</sup>In Hebrew it means winding, it could be a reference to the movement of Venus in the sky.

<sup>97</sup> **Leviathan** (/lɪˈvaɪ.əθən/; Hebrew: לִיַּיָּתָן, Livyatan) is a creature in the shape of a sea serpent of Jewish belief, referred to in the Hebrew Bible in the Book of Job, Psalms, the Book of Isaiah and the Book of Amos. The Leviathan of the Book of Job is a reflection of the ancient Canaanite Lotan, a primeval monster defeated by the god Baal Hadad. Parallels to the role of Mesopotamian Tiamat defeated by Marduk have long been drawn in comparative mythology, as have the broader comparisons with tales of dragons and world serpents such as Indra killing Vṛtra or Thor killing Jörmungandr, but Leviathan is already listed in the Hebrew Bible as a metaphor for a powerful enemy, especially Babylon (Isaiah 27: 1), and some 19th century scholars interpreted it pragmatically as a reference to great aquatic creatures, such as the crocodile. The word was later used as a term for "great whale" as well as for sea monsters in general.

produced beings, fish, conches, geese, and ducks. Then he created the light and the animals that had no solid ground on which to rest. He called the turtle grandmother to support the earth on its shell and provide support to heaven and beings. "Maheo", the great spirit, in love with Earth Woman, offered his rib as a demonstration of love so that he was not alone and had a part of him. From his rib the man was born, and another rib he delivered, so that this man would have a companion, the woman.

Cheyenne popular mythology

"Z, speaking to his disciples, comments: The sound of the turtle is heard throughout the earth, death approaches us all."

From the Film Zardoz, by John Boorman [98](#)

"In the ocean, the turtle of eternal youth plays. On its back, the three sacred mountains stand, Horai, Hojo, Eishu. The years of these mountains and the turtle that carries them, added together, would wish for you. All that I would give you. "

[98](#)**Zardoz** is an American film directed by John Boorman in 1974. Made on a low budget but with a high philosophical content, Zardoz is an allegory set in a post-apocalyptic future. It deals with topics such as immortality, the oligarchy and social segregation, and makes continuous references to The Wizard of Oz with a certain irony.

Poem taken from "The Dance of the Dust. Selections from the  
Ryōjin-hisho", compiled by Go Shirakawa

"In the Lake of Thunder to the west of the kingdom of Wu - inhabits the Deity of Thunder, who has the body of a dragon and the head of a person. She produces, when she falls into her gut, the thunderclap. The lake of Thunder had emerged in a gigantic footprint. Someone from the Huaxu clan stepped on it and gave birth to Fuxi, who had the body of a serpent and the head of a person, and was wise and virtuous. " (Book of mountains and seas [99](#); Imperial compilation of the years 'of Universal Peace', 78, and Addenda to 'History')."There is a type of tree, which receives the nickname of Erected Tree, whose shape is similar to that of oxen and whose bark breaks off just by pulling it. This broken bark resembles yellow snakes or hat bands. It gives leaves like hairnets, fruits that are similar to those of the soap dish and a stem similar to that of the prickly elm. The Erected Tree is in Duguang; it is the tree

[99](#) The Classic of Mountains and Seas or Shan Hai Jing, previously Romanized as Shan-hai Ching, is a Chinese text and a compilation of mythical geography and myths. Versions of the text have been around since the 4th century BC, but the present form was not achieved until the early Han dynasty a few centuries later. It is largely a fabulous account of the geography and culture of pre-Qin China as well as a collection of Chinese mythology. The book is divided into eighteen sections; It describes around 550 mountains and channels.

that all Emperors use to go up and down from Heaven. It does not give any shade in broad daylight, the cries given while under it are inaudible and it is at the very center of heaven and earth.

"(Book of the mountains and seas, and Book of the master Huainan). With respect to this tree, in another part of the same Book of the mountains and the seas, it is said that "In the interior areas, between the Black and Green rivers, nine hills rise (namely, Taotang, Shude, Mengying, Kunwu , Heibai, Chiwang, Canwei, Wufuy Shenmin) which are surrounded by a water channel. In those areas there is a tree called Erected Tree, which gives a green leaf, a purple stem, a black flower and a yellow fruit that reaches high Thousands of rods that have no branches on the stem but have many and very twisted in the crown, and also many and very twisted roots. It also produces fruits similar to those of hemp and leaves similar to those of the erianto. It is the tree which Taihao (Fuxi) used to reach Heaven. It had been erected by the Yellow Emperor. "It has been said that "The East belongs to the Wood element and its emperor is Taihao (Blue Emperor), whose assistant is called Jumang. He carries a compass in his hand and governs the Spring. "Let us remember that each cardinal point was paired with an element: the North

with Water; the South with Fire; the East with Metal; the West with Wood and the Center with the Earth.

In the famous Book of the Master Huainan, on the other hand, it is stated that "At the easternmost pole is Mount Jieshi, from which, looking towards the State of Chaoxiang, occurs when one reaches the easternmost pole by the sun rises, with the Country of the Giants. It is in the territories of this country where the Fusang tree is located, in a certain depopulated area but with green vegetation. This whole area, twelve thousand leagues, is under the government of Taihao (the Blue Emperor) and Jumang. "

Now, in a Note from Gao You to Lü's exegesis to 'Spring and Autumn', it is related to regarding the Blue Emperor: "Taihao, patriarch Fuxi, followed in his government the virtues of the Wood element. After he died, offerings were made to places always to the East. He was, in effect, an Emperor attached to the Wood element. Jumang, for his part, a distant descendant of Shaohao (the White Emperor), was a Lord who also followed the virtues of the Wood element. After his death, he became a deity that controlled the Wood element, that inhabited the East, that "had the body of a bird", the face of a person and was mounted on two dragons ", as the

Book of Mountains and seas.

The Book of Changes or *I Ching*, in its 'Appendices', II, delves into the figure of the Blue Emperor when he does not assert that "Patriarch Fuxi (Blue Emperor) ruled in high antiquity. He looked in the sky and in his signs looking for a pattern, he observed with veneration the earth to extract the laws, and he fixed his attention on the drawings and the shapes that are seen both in the fur of the beasts and birds and in the It was a land of life, and in this way he was able to select the smallest patterns of what was in his near environment and the largest patterns of distant objects, and, based on all this, he invented the eight trigrams, by means of which it was possible to understand the power from the pre-clear deities and deduce by analogy the reality of everything in the universe. "Also, it has been said that it was Taihao who taught how to "interweave nets in imitation of spiders", and that he owes the "making of the Se and the composition of The Rider's Song." The Se is a kind of twelve-string zither, with a horizontal and convex wooden body of approximately half a meter and two meters in length that is supported on four legs and on which the strings are placed (formerly twelve, twenty today). Each string has a movable peg. However, other

sources say that it was Jumang who made the network (cf. The Teacher Who Embraced Simplicity, Wang Yi's Note to Chu Kingdom Poems and Hereditary Families Yes, 'Zuo').

## Mount Meru

Mount meru<sup>100</sup> it is a mythical mountain for many Eastern cultures, archetype or symbol of a light tower, place where the God Shiva rests, it is believed to have 5 peaks and for the Buddhist and Jain religion it is the center of all the Physical and Metaphysical as well as spiritual Universes. Many Buddhist temples were built as symbolic representations of the mythical "Sumeru" mount, the last terrace of the Burmese pagoda called pyatthat represents this cultural construction. This mythical mountain gathers everything around it is the symbol of the center of the earth and the continent of the world, a museum or "collection of all things", in certain aspects it is assimilable to the gravity that

<sup>100</sup> **Meuru** is also called Sumeru (Sanskrito) or Sineru (Pāli) or རི་རྒྱལ་པོ་ རི་རབ་ (in Tibetan) the prefix s is added, with the meaning of "Excellent Meru" or "wonder Meru" and Mahameru ie "Great Meru" (Chinese: 須彌山 Xumi Shan, Japanese: 須弥山 Shumi-sen, Pāli Neru,).



attracts everything around it. For the Hinduists Mount Meru has 109 peaks of which the highest is Mount Kailas. In the mythical epic text of India. The Mahábharata (c. 3rd century BC) Sanskrit, verses (3.503 and 3.1697) Comments that Mount Kailas is physically located in the Himalayas, 33 million gods live in the rest of the peaks, of which the main they are Brahma and Visnu. The dimensions attributed to it are exceptional, it would consist of 450,000 kilometers high, compared to the earth that only has a diameter of 12,800 kilometers in diameter, it has a cone shape with a flattened top, its most characteristic symbolism is "the light tower", at the center of all things, although there are traditions in Eurasia that say that the planet earth, the Moon and the Sun like the rest of the planets of the solar system rotate on this great tractor.

The Narpati yaia acharia (a 9th century text), based on texts belonging to the Iámala-tantra comet:  
Sumeruḥ prithvī madhié Shrūiate drishiate Na you

The Sumeru in the middle of the Earth It has been heard [learned]; observed no however

Bronze Mirror TLV, Representing the mythical Mount Meru Han China Culture (traditional Chinese: 漢, simplified Chinese: 汉, pinyin: Hàn) followed the Qin dynasty and preceded the Three Kingdoms period in China from 206 BC. C. until 220 d. C .. The Suryasiddhanta mentions that Mount Meru is in the center of the Earth "Bhugol-Madhya" in the land of the Jambunad (Jambudvip). Some measurements associated with Mount Meru "Sumeru", for the Sanatana Dharma legend this would consist of a height of 84,000 Yojan something like 1,082 Kilometers 85 times the diameter of the earth. Yojana is a Vedic unit of measurement for distance from ancient India, but for cosmological lengths, scholars



cannot agree on the actual length of this measurement, some crediting it with a length of 13 km (8 miles) for ground lengths and 6,400 kilometers for cosmological lengths. Around the 5th century in the text Surya Siddhanta 1 Yojana equals 8 kilometers. The height of Meru Parvat Mountain is estimated at 100,000 yojan. In Jainism, 1 yojan is considered to be approximately 4,400 kilometers (4,000 miles) radius from Earth.

Within this metaphysics, the Yojan measurements can be interpreted as multiples of 8 where the number 5 in the center of this orchestration or symbolic arming has an important value, the planet Venus reproduces during its tour of the zodiac of 8 years and 3 days, 5 hearts that from the perspective of the earth are linked around a quadrangular space created by the Polar star and the Moon at its center, many of the numbers associated with the mythical Mount Meru are close to Pi as in the value given for the perimeter of the visible Universe, the Cakravada (Cakkavāḷa) mountains of 3,125 yojanas or the  $\pi$  number for Vedanta imaginary .

The measurement established for this universal perimeter can only be understood as a cavity or philosophical cube of length  $\pi$  since it is made clear

that this measurement length covers both the width and the height of the universe and in this there is some parallelism with the pyramid in Egypt as a representation of the fundamental hill of creation, an Indo-European type myth in whose center is the king's chamber that reproduces the master number 3.1416 as a philosophical cube of 6 sacred cubits of Length, that is, a cube of side 6.

All the images that remain of this mythical mountain or light tower, in different Buddhist treatises or Tankas, show it as an inverted truncated pyramid, possibly as a metaphor for the force of gravity that draws everything to its center. "In the center of the Earth This mountain is found, Snow Lord, majestic rules the water Its summit is shrouded in clouds A measure for all creation". Kalidasa 4th century

# The cubic reason and its relation with the temples of antiquity

[OBJ]

In the Greco-Latin world, there was a philosophy closely related to architecture known as "Cubic Reason" which saw in the number, the first cause or "Fiat lux"<sup>101</sup>

of the existence of the cosmos in the form of a container cube of all created things. The first to write about this "philosophy of form" was Lucio Vitruvio in book V of his codex On Architecture "The 10 books of Architecture" comments in the preface of this book as for Pythagoras it is number 216 the most suitable for contain knowledge.

<sup>101</sup>**Fiat lux** is a Latin phrase that literally means "Let there be light" or "Let there be light", and has its origins in the Hebrew phrase יְהִי אוֹר (yehiy 'or). The expression comes from the third biblical verse of the book of Genesis.



"It seemed good to them to write their theories and their rules in volumes of cubic structure; they fixed the cube as the set of 216 verses."

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This doctrine was seen as a structure or support for the development of culture, either in the way of a form of architecture or in the compendium of a codex of geometry, in whose center were the numbers, the verb fertilizing space, giving life to these cultural forms. The Vitruvian codex itself can be understood in the arrangement of the different chapters, as an intellectual building whose vertices have the number 6<sup>102</sup>,

and at its center as if it were a hexagon, the doctrine of "cubic reason" if we analyze the author's name and his treatise "Lucio Vitruvii, De Architectura" we discover that it is an acronym that veils the real meaning, can be translated this text as "Born in the light of the emerald tr  $6 * 6 * 6$ ". This is because

<sup>102</sup>For Pythagoreanism, the number 6 was sacred, just like the 16. It seemed good to write their theories and their rules in some volumes of cubic structure "cybicus rationibus": they fixed the cube As a whole of 216 verses, where each Norm did not exceed three verses; The number  $216 = 6 * 6 * 6$  or a cube of side whose length is 3.1416; In contrast to this, the number 9 represents an exit from the numerical paradigm

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Latin letters can be read as numbers. According to Lucio Vitruvii, "The cubic reason is the architecture of knowledge, of perfection." "The compendium of knowledge of the Vitruvian world was understood, in the form of theoretical spaces whose ratio is 216, that is, a cube of side 6, as a form of revival of the Pythagorean doctrine."

The man according to Vitruvii, in the fullness of his knowledge, represents a perfectly polished cube, whose cultural expression is the achievement of squaring the circle, many of the machines proposed in his treatise on mechanics were machines with octagonal wheels, a nexus between the square and circle, as we can see in the architectural plan of the pantheon in Rome<sup>103</sup>, contemporary work to the author himself. The dome of the Pantheon rests statically on the cylinder that has a radius of 21.60 m, the same dimension as the cylinder and its height, the nave of the pantheon, with square plan foundations and a checkerboard pavement, becomes an octagon inscribed in a circle.

"In flat geometry, the circle is a symbol of heaven and the square of earth, and the octagon intermediate

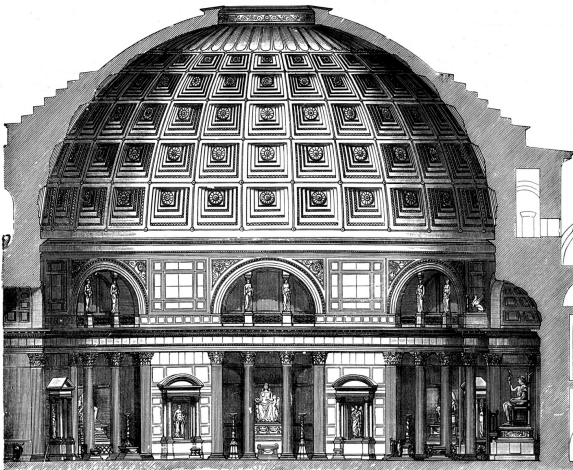
<sup>103</sup>The Pantheon of Agrippa or Pantheon of Rome (Italian: Il Pantheon) is a circular-plan temple erected in Rome by Hadrian in the early Roman Empire, between AD 118 and 125. partially built on the ruins of the temple erected in 27 a. C. by Agrippa, destroyed by a fire in the year 80, dedicated to all the Gods (the word pantheon, of Greek origin means "Temple of all the Gods").

between one and the other, and through it the squaring of the circle is achieved, the indissoluble union of spirit and matter."

The pantheon is the only ancient building whose architecture reproduces a cosmic sphere resting on the earth, the cupola of the dome, as if it were a glass, reflects the light from the oculus to the checkerboard pavement, creating a certain specular geometry of the light.

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Man as the foundation of the cosmos inscribed inside the cube (Ad quadratum) or Vitruvian Man



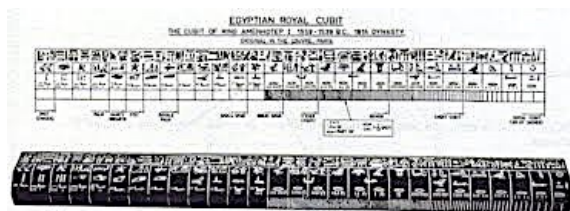


was used as an architectural blueprint or model for the construction of sacred spaces since ancient times and seen from its implicit geometry as the repository of cosmic metrics, palm fingers and elbows, were used as a bricklayer's rule, the human being and its symmetry was used as a modulator of three-dimensional space. The constructive symbols emerged from this codification of the human figure and as recognition within the guild of builders of certain "word-forms", essential when it comes to building sacred spaces, all this metric or ancestral knowledge of the art of architecture was inherited by Europe of the first North African builder schools and Mesopotamian culture.

OBJ

The oldest bricklayer rules such as the Egyptian sacred elbow or 0.5236 m elbow, were organized to be read as alphabets and therefore structured as a symbolic language whose matter is stone, this rule worked as a fractal of number 6 that in ancient times symbolized the creative verb, the Egyptian architect

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thought of portions of the verb when organizing sacred spaces. Egypt sought to create spaces that resonate with light, a way in which geometry acted as a support for letters. This bricklayer rule began at 1 inch with the symbol of "Atum Ra" the jewel in the lotus, which appears like a crystal in the heart of the great architect and ended at 28 inch in the grass logo of the sounds "Ou" , a sparrow-shaped logo that was engraved on the sacred elbow 2 times at the end of the period, joining the symbology of the "vesica pisces" and the sound "Ou"<sup>104</sup>.

"From this logo in the shape of 2 sparrows that symbolize the creative verb, the mythology of the cherubim of the Ark of the Covenant arose." These particular sounds represent the verb and can be translated as "light and life force" epithets of two of the most important gods of Egypt before unification, such as the God "Jnum, the eternal potter",<sup>105</sup> also known as "Monadic Sun", God in human form and ram's head, worshiped as patron of the Nile

<sup>104</sup>In the **Hebrew alphabet** it represents the letter Vav, and the number 6; The only letter that appears broken in the Torah symbolizing the union that man must bring to God.

<sup>105</sup>**Jnum**"He who models" was a creator God in Egypt. He is the God of the night; He was considered the creator of the primordial egg from which sunlight emerged, at the beginning of time, which gave life to the world. God potter who modeled people with Nile mud, creating his ka at birth. God of fertility. He was also guardian of the waters of the underworld (Duat) and custodian of the sources of the Nile at Elephantine.

River and the divinity or archetype "Shu",<sup>106</sup> life-giving breath, the word understood as light and scaffolding pushing and holding the cosmic space, both bear the character "Ou" the sparrow, in their names and give us an idea of the implicit meaning in this character, which with the passage of the millennia gave birth to the Hebrew letter "Vav" inheriting all this symbolism.

Logo that is hidden in the name "Boaz" and contributes the letter "O" to the name, within Egyptian cosmology there was the idea of creating spaces with a certain light metric, a certain composition of matter resonating in light. The 28-inch or 0.5236-m rule arises from multiplying "Pi" by 6, the image implicit in this continent, is that of the verb on space, fertilizing it and giving life to the hexagons, which is the fundamental geometry of the that the number 3.1416 can be reduced. A curious fact, if I make a circle whose diameter is 2 sacred cubits and divide it by 6, I get a hexagon whose perimeter is "pi" and if I draw 2 circles whose "Vesica Pisces" is the sacred elbow, I get many decimals "the measure of the Fish" which was a

<sup>106</sup>Shu, was a deity associated with cosmic light, he is seen in different engravings holding the sky, as Man with a headdress of an ostrich feather, or four segmented feathers, a Uas scepter and the Ankh. He appears, with one knee on the ground. Other times in the form of a lion.

sacred number in ancient times since it represents the root of 3. If I add the number "pi" to the sacred elbow of 0.5236 m, I obtain the figure 55.5 "divine number" considered "perfectly polished stone" or stone fertilized by the verb, these numbers are implicit in the most sacred spaces of antiquity such as being the "Sancta sanctorum" of the temple of Solomon and the chamber of the King of the great pyramid, in both cases if we create a space of 10 sacred cubits and taking it as a base we draw a golden rectangle, the rectangle on its smaller side will measure 3, 1416 meters or 6 sacred cubits, the Hebrew word "Dvir." whose meaning is "verb", the place where the ark of the covenant was deposited has a geometry of 216, equal to the Hebrew phrases "Breath" and "lion", a representative number of cultural objects whose metrics are cosmic, this number represents 3 times the verb or cubic ratio of  $6 * 6 * 6$ , perfectly polished cube 6 cubits wide, whose side will measure 3.1416 m, in this way we can determine that the sacred space "Fiat lux" rotates in a "golden shape" around of a  $6 * 6 * 6$  cube whose sides measure 3.1416 as a paradigmatic form of hex or cubic motor. "In Arabic poetry" Dvir was called. " By the name of Byblos, it is interesting since the geometry of the word Byblos is 314 in an unequivocal reference to the number Pi." The word

"Hekal"<sup>107</sup> or holy, the sacred space in front of the "Dvir." It has a geometry of 65, equal to the word silence and word number 6, this word that is usually translated as temple or great construction, comes from the etymological root of the Acadian culture "E-gal" whose meaning is "Great ship", it is possible that the treatment given in antiquity to these numerical entities is that of a continent in the center of the cosmic ocean.

If we analyze the geometric aspect of these constructions as the "Dvir." whose geometry is 216, this contains the "ark of the covenant" whose representative number is  $6 * 6 * 6$  or Ark of God, "Arun Elohim" with the number of  $7 * 7 * 7$ , with which we can determine that these spaces they work as numerical powers expressing themselves as mathematical boxes within one another, as if it were a book whose continent is the number Pi.

The Egyptians represented the number 3.1416 in the form of a philosophical cube of side 6, this

<sup>107</sup>Hekal, its etymological root is the word "E-gal" of the Sumerian culture whose translation is Great Ship.

Geometric archetype, gives birth to the cube-shaped logo of the divine name "Pth" Pi-tah <sup>108</sup> (Great Universal Architect) the main creator demiurge together with the God Thot of all Egyptian cosmology, this cubic logo with the passing of the millennia together with the logogram for Boca related to the cult of Ra, will become the Greek letter Pi. These logos that appear in the rule of 0.5236 m, were linked to one of the oldest deities in the Indo-European world known as Min<sup>109</sup>, God worshiped in the "Naqada" culture <sup>110</sup> from which emerged the Egyptian alphabet, a unique culture that united Egyptian and Sumerian elements in a single cultural expression of rare beauty. The God Min gives birth to the myth of the labyrinth in whose center is the Mino Taurus or "Bull of his mother", and give him the architect of his own architecture.

The myth arises from one of the oldest festivals in the world, dedicated to Min, known as the feast of

<sup>108</sup>**Ptah**, Egyptian deity considered Great universal architect, the Romans associated him with Vulcan, and the Greeks with Hephaistos.

<sup>109</sup>**God Min**, deity of the moon, fertility and vegetation, God of rain, protector of merchants and miners represented the generating force of nature in Egyptian mythology, is one of the oldest gods of Egypt worshiped in the Naqada culture; For the Greek imaginary it represented the God Pan.

<sup>110</sup>**Naqada o Naqqada**, It is the name given to a culture from the pre-dynastic era of Ancient Egypt, which dates back to ca. 4000 to 3000 a. C, was the cradle of the alphabet as we know it, the logos developed in this culture are older than the logos of the Sumerian culture in at least 500 years.

the staircase, in which ropes were laid through a fundamental pole and priests rose spirally to the end of the pole crowned with a fork-shaped symbol, a spiral and the “Rama Ima”, logos related to the 27th and 28th inches of the sacred elbow. With which when we look at bas-reliefs of this archetype, in columns and friezes, we are in the presence of an architectural paradigm and rules for sacred architecture. Each part of the body of the God Min was seen as numbers and geometries such as the sacred elbow of 0.5236 m and the number 6, as well as the spiral that represented the number 8 and the cycle of Venus.

“The Rama Ima”<sup>111</sup> which can be interpreted as Osiris ascended in the light and the fundamental post of creation, are cultural objects that have important parallels with the culture of Sumer, where symbolic posts or palm trees are crowned by objects shaped like Pineapple. A symbolic reduction can be made of the logos that appear in this bricklayer rule in their intrinsic meaning, which can be interpreted as follows way, "from the heart of the great architect, until the fertilization of the Venus cycle".

<sup>111</sup>**Osiris** Crowned symbol in the light, it is similar to the pineapple symbol of the Sumerian culture crowning the sacred tree; This symbol will crown the main posts such as that of the Min God, "Feast of Staircase" at whose pinnacle was the Ima branch.

The oldest name of the God Min was that of Aptu, as can be seen in the translation of The Book of the Dead by Egyptologist Wallis Budge, in Sumerian a similar word is "Absu" Waters of the cosmic ocean. "Egyptian culture has in part a Sumerian cultural base as can be seen in the" Naqada "cultural stratum, the cradle of Egyptian civilization. The name of the city of Min was that of "Apu" (Panopolis in Greek), the city of Pan and in this epigraph you can find all the symbolologies exposed previously since this name means: "Cosmic ocean, whose center is Pi and the creative sound Ou, the sparrow". Very similar to the name of the God Anubis that the Egyptians called Anpu or Inpu with the same symbolism.

"To understand this ideology it is necessary to analyze the way in which geometry was made in the Egypt of the first dynasties and how certain impressions and models of the world are related to the geometer, and his eternal search for apotheosis in the very experience of work". In the book of John's revelations [112](#) work that due to its temporal proximity can be considered contemporary of the Vitruvian codex, can be read in reference to the

[112](#)**The Book of Revelations** or Revelation of Saint John (in Greek: Αποκάλυψις Ιωάννου [Apokálypsis Ioánnou], 'Revelation of John').



anathema of cubic number 216, “Here is wisdom! Let the intelligent man calculate the number of the spiral, since it is the number of man, his figure is  $6 * 6 * 6$ ”. This particular passage of the book acquires a maximum geometric meaning if it is interpreted within the Pythagorean aesthetics recovered by Vitruvio when relating it to the art of architecture and the doctrine of "cubic reason" that for the master of architecture represents the Continent of the world, this figure or cubic arrangement symbolizes the achievement of perfection in the geometric understanding of the universe.

The Hebrew word leviathan "liwyatan, coiled לִוְיָתָן", (same as the word Byblos gematria 314), which was mistranslated over the centuries as a beast or sea monster in a possible etymological relationship with amphibian gods like Ea<sup>113</sup>, Sumerian god of the primordial waters, or Philistine god Dgan in the shape of a man and a fish body, is related within the art of geometry with the golden spirals, as can be seen in sacred ancient spaces such as the "Dvir." from the temple of Solomon whose geometry is 216 that is, a cube of side 6, the word dragon in Hebrew

<sup>113</sup> Gods like Ea, Enki, Dgan and in China Fu xi, were portrayed emerging from the primordial waters, and therefore with the body of fish.

"Tannin" has a gematria of 555 which is equal to תנין  
the elbow sacred Egyptian plus the number  $\pi$ ,  
 $(0.5236 + 0.031416) = 55.5$  (555)

And God created the great sea monsters, and every  
living being that moves, that the waters produced  
according to their kind, and every winged bird  
according to its species. And God saw that it was  
good.

Genesis1: 21

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"The anagram of the word Dvir is the word Hexagon; we have a cubic or hexagonal space of side 6."

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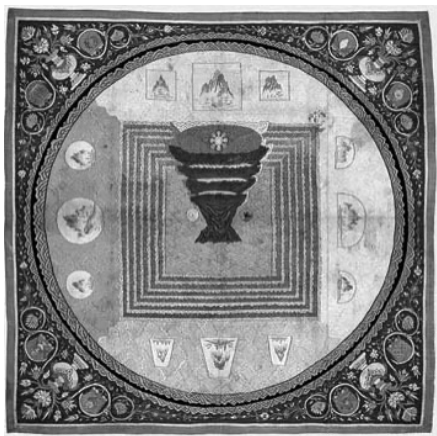
Regarding the above and the importance that the movement of Venus in the sky had for the Indo-European world, we can see in this bronze mirror "TLV" of Chinese culture, Shou dynasty 1050 BC. - 256 AD the coiling of Venus in the form of hearts around a cubic space formed by the polar star in four distinct seasons in the center of which is the moon, this type of artifacts had a mystical and priestly use embodies the form pristine universal in whose center is a philosophical cube, symbol of the center of the World, or "Axis Mundi" for many cultures of Central Asia, its most representative allegory is the mythical mount "Meru", or "Sumeru" "Good Meru" or good mountain, located in the center of the earth or in the center of the Universe, its symbol is "the tower of Light". In the center of the earth, There is a great mountain, Snow Lord, majestic, Rooted in the sea Its summit crowned in clouds; A dipstick for all creation -Kalidasa (4th century)

## The churning of the ocean of milk in Hindu mythology in relation to the mythical Mount Meru

At the beginning of time the Deva (gods) and the asura (demons) were all mortal, and they fought among themselves for world domination. The Deva, weakened and defeated, requested the help of Visnú, who proposed that they join their forces with those of the Asura in order to obtain the amrita "the nectar of immortality" from the ocean of milk (kshi-rodadhi), which it is one of the seven distant exotic oceans, within this same planet.

"Symbol of a concentric world ruled by gravity where everything falls to the center of the number."

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To achieve this they had to gather the magic herbs of the ocean, cut Mount Mandara so that its top could be placed on "the shell of the Kurma turtle" an avatara of Visnú himself, and use the serpent Vāsuki, the King of the Naga , to put the mountain in rotation so that it beat the ocean.

□OBJ□

All these myths of Indo-European cultures refer to the rotation of light around a cubic or hexagonal space on side 6, the length of which is 3.1416. Many of the numbers associated with Mount Meru are close to  $\pi$ .

## Christmas tree

The first Christians to arrive in northern Europe discovered that the natives worshiped King Frey <sup>114</sup> symbol of the sun god and fertility, around the date of the Christian nativity, a tree was taken as a symbol of the King and decorated with apples as well as lighted candles, this tree represented among other things the Yggdrasil, the tree of the universe As well as God Thor, the highest part of the Tree symbolized Asgard the dwelling place of the gods, and the lowest part to Hellheim, the underworld. In modern times the 5-pointed star at the top of the tree may represent the star Sirius, the brightest star in the sky, as well as the pole star. After the conversion of the Germanic

<sup>114</sup> He was the god of rain, the rising sun, and fertility. He is one of the Vanir, who live in Vanaheim. In addition to the vegetation, Freyr possessed the *summarbrander* (the "sword of summer", who knew how to move and fight alone through the air), but abandoned it to conquer Gerda, a virgin giant. He possesses the golden boar *Gullinbursti*, a gift from the dwarves *Sindri* and *Brokk*, who pulls a cart as fast as a galloping horse whose glow illuminates the night; also the ship *Skíðblaðnir*, and a horse that ignores all obstacles. He is the favorite god of the elves.

people, the Yggdrasil tree became associated with the birth of Christ, taking on a totally Christian meaning. It is believed that it was Saint Boniface (680 AD-754 AD), evangelizer of Germany, who was replacing all this imperial Roman and pagan cultural base, giving it a Christian turn in a Roman empire that, from the end of the 4th century, has a only religion, Christianity.

The Roman custom of sharing gifts between family and friends at the end of December at the feast in honor of the Roman God Saturn, was Christianized after evangelization and associated with the person of Nicholas of Bari.<sup>115</sup>, or Saint Nicholas for Christianity, later known as Santa Claus, (270 AD to 352 AD). The image of Nicolás de Bari is associated with making gifts to those most in need, legend has it that while still young, he felt sorry for a nobleman A knight from the town of Patara, in the Lycian region, his family having fallen into misery, he had been forced to prostitute his three daughters.

**115 St Nicolas**, also known as Saint Nicholas of Myra or Saint Nicholas of Bari (in the West, because of the place where his remains were transferred), he was a bishop who lived in the 4th century. More than thousand temples are dedicated to him worldwide.

In the East they call him Nicolás de Mira, for the city where he was bishop, but in the West he is called Nicolás de Bari, because when the Muslims conquered Anatolia, a group of Christians secretly took the saint's relics from there and took them to the city of Bari, in Italy. In that city, so many admirable miracles were attributed to him when he prayed that his cult became extremely popular throughout Europe. He is the Patron of Russia, Greece and Turkey. In Rome as early as 550 they had built a temple in his honor. His name is also notable outside the Christian world because his figure has given rise to the myth of Santa Claus (or Klaus), also known as Santa Claus.

Nicolás out of compassion leaves in the window of the Noble, three shoes with gold coins.

The custom of making gifts on the date close to Christian Christmas has its cultural basis in the pagan feast of Saturnalia, which later on in a Christianized Rome at the end of the 4th century, became part of the symbolism of the birth of Christ, the same happens with the celebration of the Sol invictus (Dies Natalis Solis Invicti)<sup>116</sup> which indicated that a new sun was rising that overcame the darkness and that from the end of the winter solstice (December 21) the days were going to get longer. This Festival ran from December 22 to 25 in the late Roman empire. Later, in an increasingly Christianized empire, it came to represent the birth of Jesus of Nazareth, but he was the Sun of creation.

The Feast of the Sun invictus was related to the Saturnalia or Saturnalia festivities, in Roman antiquity the celebration was held for 7 days around December 17 to 23 of the same month, during that time judicial holidays were granted, and they were decorated the houses with plants lit candles to celebrate the new coming of light. The Romans made gifts among friends and family. This party began with a sacrifice in the Temple of Saturn, in the

<sup>116</sup> **Sol Invictus** ("Undefeated Sun" or "Unconquered") was a religious cult towards a solar deity initiated in the late Roman Empire. The Festival of the Birth of the Unconquered Sun (Dies Natalis Solis Invicti) indicated that a new sun was rising that conquered the darkness and that from the end of the winter solstice (December 21) the days were going to get longer. This Festival ran from December 22 to 25.



Roman Forum, and a public banquet, there was an exchange of gifts and continuous celebration, in an atmosphere of celebration. The poet Catullus<sup>117</sup> called it "the best of days" After December 23 would come the birth of the new period of light, or the birth of Sol Invictus, December 25, coinciding with the entry of the Sun in the sign of Capricorn (winter solstice). The personification of the Invictus Sun is that of the god Mithras, a sun god, very popular in Rome mainly among soldiers. The god Mithra was a Persian sun god, present-day Iran whose worship spread among India and throughout the Roman Empire. The origin of Mithraism can go back to the second millennium B.C.

The meaning of his name in the Avesta texts is "Contract or Alliance", Mithra killing the bull was the most common representation of the god, Around 62 a. C., the Roman soldiers adopted this god adding purely Roman characteristics, creating a religion called Mithraism<sup>118</sup> that it spread rapidly throughout the Roman Empire, and that it competed with early Christianity until the end of the fourth century when

<sup>117</sup> **Cayo Valerio Catulo** (en latín, Gaius Valerius Catullus; Verona, actual Italia, h. 87 a. C.-Roma, h. 57 a. C., aunque muchos estudiosos aceptan las fechas 84 a. C.-54 a. C.) fue un poeta latino.

<sup>118</sup> **Mithraism** or mysteries of Mithras (in Persian: مهرپرستی) is called a mystery religion widely spread the Roman Empire between the 1st and 4th centuries AD. In which a divinity called Mithras was worshipped and had a special implantation among Roman soldiers. There are material testimonies of the practice of religion in many places of the ancient Roman Empire: in Rome and Ostia, as well as in Mauritania, Britain and the border provinces along the Rhine and Danube rivers, consisting of remains of temples, inscriptions and works of art that represent the god or other aspects of religion. Faced with this relative abundance archaeological remains, there are very few references in classical texts to this religion.

the empire adopted a single religion. The Adoption to early Christianity, dated December 25 for the birth of Jesus of Nazareth, may be due to the fact that in Alexandria, the pagans celebrated the birth of the god of eternal time, Aion, on December 25. Marciano Capella (5th century AD) identifies Eon<sup>119</sup> with Chronos (Saturn). He was commonly portrayed as a half-naked young man within a zodiacal circle. The event of the birth of Jesus Christ is narrated in the New Testament by two evangelists, Luke and Matthew, two of the biblical sources used in the liturgical celebration of the Nativity.

The Gospel passage from Luke 2, 1-14 is proclaimed by the Catholic Church at the Rooster Mass. It happened that in those days an edict was issued by César Augusto ordering everyone to register. This first enumeration took place as Governor of Syria Cirino. They all went to be enrolled, each to his city. Joseph also went up from Galilee, from the city of Nazareth, to Judea, to the city of David, whose name is Bethlehem, because he is from the house and family of David, to register with Mary, his wife, who was pregnant. And it came to pass that, while they

<sup>119</sup> **Eón o Aión** (in ancient Greek: αἰών, from the archaic Greek αἰῶν) is a god from Greek mythology adopted by the Romans. Supreme and impartial God is the god of eternal time and prosperity having neither beginning nor end. In contrast to Chrono as empirical time divided into past, present and future. He is, therefore, a god of eternity, associated with other mystery religions that have to do with the afterlife, such as the mysteries of Cybele, the Dionysian mysteries, Orphism and Mithraism. Typically it is usually accompanied by mother goddesses or earth goddesses such as Tellus or Cibeles as seen on the Parabiago plaque. In the Latin environment this deity can be associated with the concepts of Aevum or Saeculum. It had a privileged place in the expression of imperial propaganda.

were there, the days of her birth were fulfilled, and she gave birth to her firstborn son, wrapped him in diapers, and laid him in a manger, because they had no place in the house. Gospel of Luke 2, 1-7 It was the monk Dionysius the Exiguus (in Latin; Dionysius Exiguus c. 460 / 5-525 / 50), Dionysius the Little, was a mathematician of Byzantine origin who at the request of Pope Boniface I found a system for calculating the date of Easter. Dionysus decided to use the birth of Christ, Anno Domini as a reference point instead of the system that was used until then. He calculated that Jesus was born on December 25, 753 AUC (ab urbe condita, since the foundation of Rome), taking then the year that had just begun, 754 AUC, as the year 1 A.D. The Anno Domini system It became dominant in Western Europe only after Bede the Venerable used it to date the events in his Ecclesiastical History of the English, which he completed in 731. The Julian calendar, introduced by Julius Caesar in 46 a. C. (708 AUC; ab Urbe condita; that is, since the foundation of Rome), resulted from a reform of the Roman calendar. It entered into force in 45 BC. C. (709 AUC), shortly before the Roman conquest of Egypt. It was the predominant calendar in the Roman world, until it was progressively replaced by the Gregorian Calendar, promulgado en 1582 por el Papa Gregorio XIII.

## The garden of the hesperides

In Greek mythology the Hesperides (in ancient Greek Ἑσπερίδες) were the mēlides (nymphs of fruit trees) or daughters of the night, "Nix"<sup>120</sup> they are also known as daughters of the sunset, according to tradition they took care of a fabulous garden this was close to the atlas mountain range <sup>121</sup> in the north of Africa<sup>122</sup> or in the circle of the primordial waters, the oceans that surround the circle of the earth, According to the Greek poet Esthetescorus, in his

<sup>120</sup> In **Greek mythology**, Nix, Nyxo simply Night<sup>4</sup> (in ancient Greek, Νύξ) was the primordial goddess of night. She is also called Nigte, 5 and in the Roman texts that deal with this Greek subject, her name translates as Nox.

<sup>121</sup> **Atlas** supports the world from its base (the Antarctic). In Greek mythology, Atlante, Atlas or Atlan (in ancient Greek Ἀτλας, 'the bearer', from τλάω tláo, 'carry', 'bear') was a young Titan whom Zeus condemned to carry heaven on his shoulders.<sup>1</sup> He was the son of Iapetus and the nymph Climene (in other versions, from Asia) and the brother of Prometheus, Epimetheus, and Menecio. Higino, however, makes the son of Gea and Ether or Uranus, although the text of the Preface, where he makes this statement, is somewhat corrupt. He was the father of the Hesperides (with Hesperis), Mera, the Hyades, Calypso and Pleiades.



poem the Song of Geryon<sup>123</sup>, and the Greek geographer Strabo, in his book Geography (volume III), the Hesperides were in Tartessos, south of the Iberian Peninsula. Apollonius of Rhodes<sup>124</sup>, for his part, he placed the garden near Lake Triton, in Libya. The Hesperides composed triads like the caryatids, and the moira orchestrate in themselves virtues offered by the three golden apples, which grant immortality. Some variants of their names, Egle,

Aretusa, Etitea, Hestia, Hespera, Herperusa and Hespereia. Egle ('shine' splendor ') Aretusa (Ἀρέθουσα) was a naiad daughter of an Arcadian river god and well-known hunter, Eritia (or Eriteis) Eritea, in Greek mythology, was a daughter of Geryon, who also served to name a of the Gadeiras islands, Hesperia (alternatively Hespereia, Héspere, Héspera, Hesperusa or Hesperetusa) if we take the etymology of the name Héspero (the star) to treat to understand the translation of the name (ancient Greek Hesperia Ἑσπερία «Ἑσπερος»), personifies the light and the evening star in Greek mythology

**123** In **Greek mythology**, Geryon (in ancient Greek Γηρυών Gêruôn or Γηρυόνης Gêruônês) was a monstrous giant, son of Crisaor and Calírroe. Gerión es descrito como un ser antropomorfo formado por tres cuerpos, con sus respectivas cabezas y extremidades, según la mayoría de las versiones. Aunque no suele especificar la forma exacta de la unión entre los tres cuerpos, se le suele representar con una unión lineal o radial por las cinturas.

**124** **Apollonius** of Rhodes (Ἀπολλώνιος ὁ Ρόδιος, Alexandria, 295 BC-Rhodes, 215 BC) was a Greek poet, author of the epic poem Argonáuticas. Apollonius of Rhodes IV, 1390-1400.

son of Cephalus and the titan Eos, he was considered Par or twin brother of Heosphorus with which the name of the nymph is related to the light, its Roman equivalent is Lucifer<sup>125</sup> the morning star. The hesperides Lípara, Astérope (a Pleyade daughter of Atlas) and Chrysothemis, can be seen in a Hydra on the apotheosis of Heracles / Hercules.<sup>126</sup> The hydria is a small vessel from the 5th century Midias<sup>127</sup> currently in London.<sup>128</sup> Sometimes they were called Maidens of the West as well as Daughters of Sunset or Erythrai, ‘Goddesses of Twilight’, all of these

**125 Lucifer** (from the Latin lux 'light' and fero 'carry': 'light bearer') according to the Dictionary of the Spanish language defines it as a poetic way of calling a Star, referring to the brightness obtained from the planet Jupiter and of the planet Venus at sunrise. It arose in Ancient Greece due to the absence of mechanisms to distinguish planets and stars with the naked eye. This concept was maintained in the astrology of ancient Rome in the notion of the morning stella (the 'morning star') as opposed to the evening stella or the vesper (the 'evening star') or 'vesper'. In the Christian tradition, Lucifer as a synonym for a fallen angel (Isaiah 14:12) represents the fallen angel, an example of beauty and intelligence who was made to lose position in heaven by pride, transforming into Satan.

**126 Heracles, Héracles** (in ancient Greek Ἡρακλῆς, Hēraklēs, from the name of the goddess Hēra, and kleos: 'glory' meaning 'glory of Hera') or Hercules (in Roman mythology) was a hero from Greek mythology. He was the son of Zeus and Alcmena, a mortal queen, adopted son of Host and great-grandson



of Perseus by the maternal line. He received the name of Alceo or Alcides at birth, in honor of his grandfather Alceo (Ἀλκαῖος, Alkaios); although this same word evokes the idea of strength (Greek ἀλκή). It was in his adulthood when he received the name by which he is known, imposed by Apollo, through Pythia, to indicate his status as a server of the goddess Hera. In Rome, as in Western Europe, he is better known as Hercules and some Roman emperors - including Commodus and Maximian - identified with this figure.

**127** Pintor de **Midias** is the historiographic name of an ancient Greek ceramic painter with red figures, identified with the "flowery style" of the late 5th century BC. C .. He was active in Athens between 420-390 a. C. and was characterized by a taste for erotic scenes ("from gynecueus") and ornamentation, contoured and affected poses, mannerism of gestures and complex clothing with great care in embroidery and jewelry.

**128** Text extracted from wikipedia.

symbolologies point to a magical and distant place in the West<sup>129</sup>, next to the primordial waters, the world ocean where there was an island of difficult access in the style of (Atlantis), circular Ocean that circumscribes the land the "Orbis Terrarum".

"If we take the Greek word Okeanos Ὠκεανός, oceans, a word that usually referred to the circle of primordial waters, its numerical value in Greek is 1146, if I divide this word by the Greek word Nile,

Νεῖλος considered the most important river in the ancient world, whose gematria is 365, its result is the number 3.14 an unequivocal reference to the number  $\pi$ . The phrase Orbis Terrarum hides the number  $\pi$  on ancient world maps. ”

The Hesperides were related to the Pleiades and the father of both, Atlas.

In reference to Atlantis (ancient Greek Ἀτλαντὶς νῆσος, Atlantís nēsos, ‘Atlas Island’) is the name of a mythical island mentioned and described in the dialogues Timaeus and Critias, Plato.

Æon, or Eon another name by which the empire of

**129** In classical antiquity, Ocean (in ancient Greek Ωκεανός Ōkeanós or Ωγενος Ōgenos, literally ‘ocean’; in Latin Oceanus or Ogenus) referred to the world ocean, which the Greeks and Romans thought was a huge river that circled the world. More precisely, it was the stream of sea water from the equator which the ecumene floated (οἰκουμένη oikoumene).

Atlantis was also known, as the kingdom of Eternity.

Tertullian<sup>130</sup>

Another interesting quote from the book Utopia:

"The island called Utopia once had the name of Abraxa"<sup>131</sup>. [Another name for the island of Atlantis].

Utopia, Tomas Moro<sup>132</sup>

Hesperis embodies in itself the representation of the sunset (as Eos is that of the dawn) and the evening star personifies Hespero. The Garden of the Hesperides is the garden of Hera in the west, where a single tree bore golden apples, in some Greek mythologies in the sum of 3, pomos (Latin: pomun,

<sup>130</sup> **Fifth Septimius Florentus Tertullian** (c. 160-c. 220) was a father of the Church and a prolific writer during the second part of the second century and the first part of the third century. Due to his controversial career for joining the Montanist movement, he is, along with Origen, one of the two fathers of the Church who were not canonized. He was born, lived and died in Carthage, in present-day Tunisia, and exerted a great influence on Western Christianity at the time.

<sup>131</sup> This **Gnostic** collective believed that the earth had been created by him. They thought, in the same way, that his name contained great mysteries due in part to the fact that the seven Greek letters that compose it (Αβραξας) add up to a total of 365, the number of the days of the year. It was also believed that he commanded only 3 gods, each of them possessing a virtue. It is also known that he was worshiped by the Cainites.

<sup>132</sup> **Thomas More**, Thomas More, also known by his Castilianized name Thomas More, or by his Latin

name Thomas Morus and revered by Catholics as Saint Thomas More (London, February 7, 1478-ibidem July 6, 1535), was a thinker English theologian, politician, humanist and writer

Apple) providing immortality. This Tree with its branches was planted and given as a wedding gift by the goddess Gea to Hera for her wedding with Zeus. The Hesperides were the custodians of the Garden and the tree, but occasionally collected the fruit for themselves. As Hera did not trust them, he also left a dragon or snake in the garden in other variants of the myth, the dragon had 100 heads, his name is Thief<sup>133</sup>.

All these symbols function as a symbolic framework or map of the world, a pan-European paradigm where the symbolism and imagery regarding the tree of life, the sacred island and immortality are complemented. The tree of the hesperides, or tree of immortality, symbolism common to many of the Indo-European cultures, can be seen reflected in the account of Homer's Odyssey, Heracles and his search for the sacred island of Ithaca, as well as the Tree from Nortic Yggdrasil, the Tree of Life from the Biblical

<sup>133</sup> In Greek mythology, **Ladón** (Greek Δράκον Λάδων, Drakon Ladôn) was a dragon with a hundred heads (each of which spoke a different language), along with the Hesperides nymphs, was in charge of guarding the garden of the Hesperides, reason why also was known him like Dragon of the Hesperides (Latin Draco Hesperidum). He was the son of Forcis and Ceto<sup>1</sup> or Typhoon and Echidna depending on the version. Hera sent him to guard his golden apple orchard, since he did not trust the Hesperides daughter Atlas. Heracles killed him in one of his twelve jobs. In appreciation of her loyal services, Hera ascended remains to heaven, where she has since formed the Dragon Constellation. Diodorus of Sicily gives it an Evemerist interpretation, like a human shepherd tending his flock of sheep.

account, the word E-den<sup>134</sup>, garden where the drama of Adam and Eve happens derives from the Akkadian word E-gal <sup>135</sup> whose meaning is (also great boat or island). After Heracles<sup>136</sup> completed the 10 works, Euristeo assigned two more affirming that the one to kill the Hydra<sup>137</sup> no contaba porque lo había ayudado Yolao<sup>138</sup> Nephew of Heracles, nor the one of the stables of Augías because he was helped by the rivers. The first of these two additional jobs was to steal the apples from the Garden of the Hesperides. Herodotus claims that Heracles stopped in Egypt,

<sup>134</sup> The word **Eden** (עֵדֶן) is of Hebrew origin and means 'delight'. The 'êden' garden (עֵדֶן גַּן "Gan Eden) was where Adam spent his childhood in the company of Eve.

<sup>135</sup> On the other hand, "**Eden**" is a Hebrew word of Sumerian origin, Edin, which means "plain", or "flat place beyond cultivated lands". The use of the word in Genesis seems to indicate rather a geographical region, while Paradise refers to the garden "to the east" in that region.

<sup>136</sup> **Heracles, Héracles** (in ancient Greek Ἡρακλῆς, Hēraklēs, from the name of the goddess Hēra, and kleos: 'glory' meaning 'glory of Hera') or Hercules (in Roman mythology) was a hero of Greek mythology. He was the son of Zeus and Alcmena, a mortal queen, adopted son of Host and great-grandson of Perseus through the maternal line.<sup>5</sup> He received the name of Alceo or Alcides at birth, in honor of his grandfather Alceo.



(Ἀλκαῖος, Alkaios); although this same word evokes the idea of strength (Greek ἀλκή). It was in his adulthood when he received the name by which he is known, imposed by Apollo, through Pythia, to increase his status as a server of the goddess Hera. In Rome, as in Western Europe, he is better known as Hercules and some Roman emperors - including Commodus and Maximian - identified with his figure.

**137** In Greek mythology, the **Hydra of Lerna** (in ancient Greek Λερναία Ὕδρα) was a ruthless ancient chthonic water monster in the shape of a polycephalic serpent (whose number of heads ranges from three, five or nine to one hundred, and even ten thousand according to the source) and poisonous breath which Hercules killed in the second of his twelve works.

**138** In Greek mythology **Yolao**, Iolas or Iolao (in ancient Greek Ἰόλαος), son of Ificles and Automedusa, was one of the most faithful companions of his uncle Heracles, to whom he used to drive the chariot. Plutarch and Euripides even present him as their eromen (lover).

where King Busiris<sup>139</sup> He decided to make him his annual sacrifice, but Heracles broke his chains. Finally arriving at the Garden of the Hesperides, Heracles tricked Atlas into retrieving some golden apples by offering to hold the sky while searching for them (Atlas could take them in this version because he was the father of the Hesperides or was related to them).

Upon returning, Atlas decided not to accept the

heavens back, and instead offered to bring the apples to Eurystheus himself, but Heracles deceived him again by agreeing to stay in his place on condition that Atlas held the sky for a moment to put on his layer more comfortably. Atlas agreed, and then Heracles took the apples and left. There is another variant of the story in which Heracles was the only person who stole the apples (other than Perseus), although Athena later returned them to their correct place in the garden. They were considered by some

<sup>139</sup> **Busiris** was, in Greek mythology, a king of Egypt, who was killed by Heracles. Busiris comes from the Greek name for a place in Egypt, which in Egyptian was called Dyed, Djed or Dyedu. It was a center for the worship of Osiris, and that is why the Greeks chose this name. The word Busiris is also used to refer to the main god of Busiris, an attribute of Osiris. Busiris is described as a tyrant and cruel king who subdued the country of Egypt and had expelled Proteus from him. He also tried to kidnap the beautiful Hesperides, which caused the wrath of the gods. Busiris wanted to appease the wrath of the gods by offering sacrifice to all foreigners who set foot on the land of Egypt. In this way, Heracles came to be among those who were to be sacrificed; However, the hero was able to free himself from his restraints and killed Busiris, freeing the Egyptians.

the same "apples of bliss" that tempted Atalanta, compared to the "apple of discord" used by Eris to provoke a beauty contest on Olympus (which would end up giving rise to the Trojan War).

With the revival of classical allusions in the Renaissance, the Hesperides returned to their prominent position, and the garden itself took its name from its nymphs: Robert Greene wrote of "the fearsome Dragon... who guarded the garden called Hesperides." Shakespeare inserted the comically insistent rhyme "is not Love a Hercules, Still climbing trees in the Hesperides" (in *Love is not a*

Hercules, Always climbing the trees of the  
Hesperides) in the Lost Works of Love<sup>11</sup> y John  
Milton<sup>140</sup> He mentioned the "Ladies of the  
Hesperides" in Paradise Regained, as well as in  
Paradise Lost.

<sup>140</sup> **John Milton** (London, December 9, 1608-ibidem, November 8, 1674) was an English poet and essayist, especially known for his epic poem Paradise Lost. Politically he was an important figure among those who supported the Commonwealth of England. He held the post of Minister of Foreign Languages under the command of Oliver Cromwell and his political treaties were consulted for the drafting of the Constitution of the United States of America.

# Ashvatha Tree

In the Hindu tradition there is talk of a very particular tree that has the roots above and the branches below: its Sanskrit name is Aśvattha. In the Upanishads, the universe appears as an inverted tree, "reverse tree." In the Bhagavad Gita (XV, 1.4)<sup>141</sup> says: "[He Ashvatha has] Roots directed upwards and its branches downwards, (symbol of a specular universe) its leaves are the hymns of the Vedas"<sup>142</sup>. Thus one speaks of the imperishable Ashvatha, the one who knows him is a knower of the Vedas.

141 Etymology: the term **bhagavadgītā** means 'the chant of Bhagavān (God, who possesses [all] opulences)'. Sometimes it is inaccurately translated simply as 'Lord's Song'.

142 The four oldest texts in Indian literature, the basis of the Vedic religion (which was prior to the Hindu religion) are called Vedas (literally 'knowledge', in Sanskrit). The oldest of the four, the Rig-veda, composed orally in Sanskrit in the middle of the 2nd millennium BC. C. The other three are largely copies of the original Rig-veda. The Vedic texts were developed within what is called the Vedic culture, based on castes (varna or 'color') and asramas (stages of religious life). The Sanskrit word veda comes from an Indo-European term \* weid, which means 'to see'. It is related to the Latin video ('see') and the Greek εἶδος / eidos / ο φεῖδος / veidos / ('aspect') and οἶδα / oida / ο (φ) οἶδα / foida / ('know').

The Ashvatha Tree is a symbol of the origin of God's Creation from his Axis mundi as well as from his Fiat lux<sup>143</sup>; therefore the tree has its roots upwards is the Pakriti<sup>144</sup>. The branches represent the different levels of Creation or dimensions of the house of God and therefore extend downward. The leaves hanging from the branches are written texts, and rules for the sacrifice of the Vedas, in this there is a certain analogy with the Zohar<sup>145</sup> and the Hebrew Kabbalah who saw in creation a tree and a book written with the 22 letters of the alphabet as paths. Ashvatha is imperishable, because Pakriti is also. The roots are "united with karma", that is, they are, on the one hand, the result of karma. <sup>146</sup>

143 **Fiat lux** Fiat lux is a Latin phrase that literally means "Let there be light" or "Let there be light", and that has its origins in the Hebrew phrase וַיְהִי אֹר (yehiy 'or).

144 According to the vedānta doctrine, prakriti is the basic matter of which the universe is composed.

145 **The Tree** of Life is represented in the well-known sefirotic tree. It is made up of ten spiritual emanations from God, through which he gave rise to everything that exists. These ten emanations (each individually called sefira, and together, sefirot), to form the Tree of Life are intercommunicated through paths, each linked to each of the 22 letters of the Hebrew alphabet. Therefore it is believed that from the study of the Hebrew alphabet the later knowledge of the Kabbalah and, therefore, the Enlightenment descends. It is possible to appreciate the detail of the development of this tree, in kabbalistic books such as the Sefer Yetzirá. It is a very in-depth compendium that requires proper instruction and scholarly guidance.

146 **The Kaṭha-upaniṣad** (devanagari: कठ उपनिषद्) Kaṭhopaniṣad) is a holy book of Hinduism commented on by Shankara and Madhva. It is the third of the 108 Upanishads of the Muktika canon, it is within the 10 main Upanishads (mukhya Upanishads). Its original name is Kaṭhopaniṣad, which is separated by its two constituent words: Kaṭha and Upaniṣad.

"There is absolutely nothing higher than puruṣa, nothing greater or smaller than him. He is present as a tree (vṛkṣa) rooted in heaven. The puruṣa fills the entire world. “Krishna 147

147 **Krishna** is one of the most important Heroes of the Yadu Clan, considered an incarnation of the Vishnu God of India. According to Hinduism, Krishna is one of the numerous avatars (‘incarnations’) of god Viṣṇú.<sup>1</sup> Instead, according to Krishnaism, Krishna is the main form of God, from whom Viṣṇú and other gods (such as Shiva and Brahma) emanate. Krishna Himself declares: “Whenever righteousness declines and injustice increases, I manifest Myself; and for the protection of the virtuous, the destruction of the vicious and the restoration of righteousness, I incarnate from age to age ”(Bhagavad-gītā, chapter IV, verses 7-8)



## Ashoka, Bodhi y Sala

The Buddha's life is intimately related to trees, under which important events of his life occurred, Ashoka was born under one tree and attained enlightenment under another, Bodhi died in a forest of Sala trees at 80 years of age. The Mahāparinibbana Sutta<sup>148</sup>, In his version he tells of the death of the Buddha, after the meal with Cunda, a disciple of the Buddha and his companions continued traveling until suddenly he felt too weak to continue the journey. They stopped at Kushinagar, where principalnanda his chief disciple had a resting place sheltered in a

<sup>148</sup> The *Mahāparinibbāna Sutta* is Sutta 16 in the *Digha Nikaya*, a scripture belonging to the Sutta Pitaka of Theravada Buddhism. It concerns the end of Gautama Buddha's life - his parinibbana - and is the longest sutta of the Pāli Canon. Because of its attention to detail, it has been resorted to as the principal source of reference in most standard accounts of the Buddha's death.

forest of Sala trees. After announcing the sangha<sup>149</sup> In general that he would soon enter the final Nirvana, the Buddha personally ordained a last novice in the order, his name was Subhadda. Then he repeated his final instructions to the sangha: Dhamma and Vinaya would be his teachers after his death. Then the Buddha asked if anyone had any doubts about the Dharma. None had them. The last words of the Buddha are reported to have been: "All things composed (saṅkhāra) decay.

Strive for the goal diligently.” As The Mayan queen felt that the time of the birth of her son had arrived, she went to Lumbini's garden<sup>150</sup>, his mother had him on the way to Kapilavastu, because he had to give birth to little Siddhartha, the future Buddha in a sacred forest in Saraca Asoca. Quiet, with one hand resting on the Ashoka tree, she brought her son into the world. Since childhood, the Buddha had felt great happiness in the shade of the Bodhi tree. A heart-

<sup>149</sup> **Sangha** (संघ saṃgha) It is a word from Pali or Sanskrit that can be translated as "association", "assembly" or "community". It is commonly used to refer to Buddhist or Jain groups.

Traditionally in Buddhism the term can refer to the monastic sangha formed by people who have been ordained as monks or nuns, it can also be used in a broader sense to name the set of all beings (monks or laymen) possessors, or in In search of some degree of realization, this last definition is also known as arya sangha or noble sangha.

<sup>150</sup> **Lumbini** (modern name Rummindei) is a town located in the territory of Nepal, in the Terai region. It is considered as the birthplace of the Buddha; According to tradition, his mother had him on the way to Kapilavastu, the capital of the family clan.

shaped leaf ficus sat on the banks of the Nairanjana River in a forest of sacred fig trees. With the fixed decision not to get up until receiving the illumination. Mucalinda the king of the nagas coils around the buddha and covers him with his rain hood, after being in meditation for 49 days he was able to enter the state of Bodhi<sup>151</sup> According to some traditions, this event occurred approximately in the fifth month of the lunar calendar, while according to others, it was in the twelfth month. Thereafter, Gautama would be known to his followers as "the Buddha" or "the Awakened One" ("Buddha" is sometimes translated as "the-Enlightened One"). When the Buddha felt it was time to die, he went to a sacred forest of Sala trees on the banks of the Hiranyavati River. In a sacred forest the Buddha incarnated, and also in a sacred forest he had to leave his body. He ordered his disciple Ananda to prepare a bed in the shade of two trees. And under two twin trees, shading his head and feet, the Buddha left this world. By the time he reached Nirvana<sup>152</sup> in deep

151 Bodhi (बोधि) is a term in Pali and Sanskrit, which is traditionally translated as 'enlightenment'.

152 In Shramaic philosophy, **nirvana** is the state of liberation from both suffering (dukkha) and the cycle of rebirths. It is an important concept in Hinduism, Jainism and Buddhism and is usually achieved through different spiritual practices and techniques. Nirvana is a Sanskrit word that refers to a state that can be reached through meditation and spiritual enlightenment, and that consists of liberation from desires, suffering, individual consciousness and the cycle of reincarnations

meditation, the trees of Sala began to bloom, despite not being the right season, and they dropped their flowers on the inanimate body.

## The Bodhi Tree

The Bodhi tree a class of ficus is also known as a religious fig, its leaves have a heart shape, under which the Buddha (Siddhartha Gautama) sat meditating looking for enlightenment reaching it after 6 days. The fig tree is found in Bodhgaya city<sup>153</sup>, about 100 km from the city of Patna, in the state of Bihar (India). Currently there is a large fig tree located next to the Mahabodhi temple, called Sri Maha Bodhi, which is considered a direct descendant of the original Bodhi tree, since the tree on which the Buddha sat to meditate was destroyed by the wife of King Tissarakkhā. According to Buddhist texts, Sakhyamuni Gautama sat under this tree. As a terrible storm began, Muchilinda, the king of the nagas,

<sup>153</sup> **Bodh Gaya** or Bodhgaya is an Indian city in the Gaya district of Bihar state in the northeast of the nation. It is located at an altitude of 111 meters above sea level. It is a holy place of Buddhism because according to his creed, there was enlightenment for Prince Siddhartha, who was to become a Buddha.

emerged from under the roots of the tree<sup>154</sup> (demigods in the shape of a dragon or snake), he curled around Gautama and covered him with his chapel like an umbrella. Gautama finally reached spiritual enlightenment and became Buddha (the enlightened one). It is said that Buddha in gratitude to the tree stayed contemplating it for weeks without batting an eye, surely this anecdote is related to the fact that he says that enlightened beings do not sleep, for this made sleeping Buddhas, lying statues of Buddha, from the Eastern world they are always sculpted with their eyes open. King Asoka (304–232 BC) made a pilgrimage every year paying homage to the Bodhi tree, and each year he paid for a festival in his honor in the month of kattika.

His wife Tissarakkhā<sup>155</sup> she was jealous of the tree. She became queen in the 16th year of Asoka's reign (253 BC) and three years later 250 BC. C.), he killed the tree with mandu thorns. A stem of the original tree (or of another tree of the same species: *Ficus religiosa*) was planted at the site. At his side he

<sup>154</sup> In the framework of Hindu mythology, the nagas are a type of beings or lower demigods in the shape of a serpent or dragons. The nagas come from Mount Sumeru.

<sup>155</sup> Tissarakkhā was the fifth queen of Ashoka; He married her four years before her death. She was very jealous of Asoka's attention to the Bodhi tree, and caused her death by means of poisonous thorns.

He built a monastery, which was called Bodhi-Manda Vijara. There is a myth that a Bodhi Tree seed before falling to the ground grew to a height of about 50 cubits. About The King of the Nagas, these come according to the legend of Mount Sumeru, a mythical spiritual mount in the center of the universe.<sup>156</sup> Mount Meru in the churning of the ocean of milk. On one occasion Mount Meru was moved from its place and properly arranged on the shell of the god Kurma (the turtle incarnation of Vishnu) and used by gods and demons to beat the ocean of milk (the sixth concentric ocean) in order to obtain the nectar of immortality that was on a secret island in that ocean, on this island is a tree of immortality.

<sup>156</sup> Astronomer **Varaja Mijira** (505-587), in his book *Pancha siddhāntikā*, places Mount Meru at the north pole (although it is now known that there is no mountain there). Instead the text *Suria siddhānta* mentions a mount Meru in the middle of the planet Earth, and two other mountains - the Sumeru (good Meru) and the Kumeru (bad Meru) - at both poles. Beneath Mount Meru is the mainland Yambu Duipa, made up of four countries with seven mountain ranges. This continent is surrounded by seven concentric continents (see Duipa), separated from each other by oceans (also concentric) of different substances: the innermost ocean (the only one known to humans) is salt water, the next one is made of sugar, wine, ghee (clarified butter), curd, milk, and finally fresh water.

## Kien-mou, the Tree of Immortality

The Kien Mou Tree is at the center of the universe or the place where the celestial city should be located (Chinese mythology), the imperial city in Beijing is a reflection of it, in this there is some parallelism with the celestial Jerusalem<sup>157</sup>. This new world or the new Jerusalem is the last vision of the Apocalypse: "Then I saw a new heaven and a new earth, because the first heaven and the first earth disappeared, and the sea no longer exists. And I saw the Holy City, the new Jerusalem, coming down from Heaven, next to God, decked out like a bride adorned for her husband" (21,1-2).

<sup>157</sup> In the revelation of John's apocalypse, it is indicated that the dimensions of the New Jerusalem will be 12,000 stadia wide and the same dimension long and high (each stadium according to the measure of antiquity is equal to 185.20 meters of the decimal metric system current) and 144 cubits the height of its walls. If we take the elbow used as the Egyptian sacred elbow, the height of the celestial city is 75.3984 meters.



The Tree of renewal was represented through Kien-mou ("vertical wood"), there is no shadow or sound under it, it has the symbolism of the center of the world. Assemble the "Fuentes Novenas" (the Underworld) with the "Cielos Novenos". Note the resemblance of all these myths like that of the Yggdrasil Tree in Nordic culture. In the hollow trunk of the Kien-, mou rise and fall the gods and enlightened beings. On both sides of the Kien-mou stands the P'an mou tree to the east; It is a peach tree whose fruits grant immortality.

The juice of these peaches is made by Queen Mother Wang<sup>158</sup>. On the western tree, the ten thousand suns rest in the afternoon. On the other hand, the K'ong-sang, a hollow mulberry, symbolizes the Tao itself. The plum tree is a fundamental tree of Taoism<sup>159</sup>.

<sup>158</sup> **Xi wangmu** 西王母, **Xi Wangmu**, Hsi Wang Mu, or Queen Mother of the West, is a character in Chinese mythology who became a Taoist deity during the Han dynasty. He lives in a jade palace above heavenly Kunlun, a magical place where the herbs of immortality and long-lived fish grow. Authority of immortals, their disciples are all women who aspire to obtain the Tao.

<sup>159</sup> **Taoism** or **daoism** (in simplified and traditional Chinese: 道教; in pinyin: dàojiào; literally 'teaching the way') is a philosophical and religious tradition of Chinese origin which emphasizes living in harmony with tao (in simplified and traditional Chinese: 道; in pinyin: dào; literally: 'the way', also romanized as Dao). The Chinese word 道 tao (or dao, depending on the romanization used), is usually translated by 'way' or 'way', although it has innumerable nuances in Chinese philosophy and popular religions.

## **Plantas Sagradas en el Mundo Indoeuropeo**

The story tells that King Asoka's wife, Queen Tissarakkhā jealously ordered to kill the tree in which the Buddha obtained enlightenment, by means of mandu thorns, in the place a stem of the original was planted, the king ordered the planting of a Bodhi tree seed in Bodhgaya in front of the entrance of the Jetavana monastery near Sravasti. For this purpose, Moggallana took a fruit from the tree when it fell from the stem before reaching the ground. Planted in a gold jar by Anathapindika, an offshoot, fifty cubits high, immediately sprouted. This tree, because it was planted under Ananda's direction, became known as the Ananda Bodhi. Plants that play a significant role in Buddhism are diverse. the Buddha himself discouraged the worship of trees, the Bodhi Tree is considered sacred, the leaves of the ficus Bodhi, have leaves in the shape of a heart throughout the Indo-European world, the image of the Sacred Tree, the

source of water or the fruit it bestows immortality and the island comprise a compendium of symbols associated with enlightenment and immortality, the planet Venus in its transit through the solar system draws 5 hearts shaped like a pentagram, from the perspective of the earth this is called the synodic cycle, the image of the cycle or heart of Venus is similar to the leaf of the Bodhi tree.

Durba grass (*Poa cynosuroides*), with this grass Buddha made a seat and made lighting possible. The apple (*Pomun* in Latin), the fruit of the Bilva tree Bengal quince or wooden apple (*Aegle marmelos*). It was sacred to Hindu religions. This Bilva plant is the most sacred plant of Saivism (followers of Shiva) and together with the Tulasi or Tulsi plant of Vaishnavism (devotees of Lord Vishnu), the Kusha herb and the Soma plant, it is part of the sacred plants of the Vedic religion as well as part of the pantheon of worship of Vedic deities. The apple in the Indo-European world was sacred. Buddhists relate it to right acting. The Hesperides in the Greek world were the givers of the golden apples (the givers of immortality) in the quantity of 3 in a possible relation to the triads of the Indo-European world as well as to the number  $\pi$ .

The number  $\pi$  represents the Deity.<sup>160</sup>

"Number three defines everything and everything, as it is what constitutes the triad, middle end and beginning, which also constitute the whole." Aristotle, from his treatise on heaven If we cut an apple in half, a 5-pointed star is drawn in its half, a symbol of Pythagorean like the symbol  $\pi$ . (The Tree of Knowledge in the Garden of Eden was an apple tree). In Egypt the star inside the circle as a pentagram, is read in Egyptian hieroglyph as "Sba",<sup>161</sup> equal to the name of the stonecutter hieroglyph. The five-pointed star within the circle represented the star Sirius, and the Dwt the underworld. Hypomenes <sup>162</sup> He manages to conquer Atalanta thanks to the fact that the goddess Athena gave him 3 apples from the garden of the hesperides, and he drops them at 3 different moments of the race and manages to conquer it. Lovers in Greece threw

<sup>160</sup> Greek translators who translated **Biblical** texts from Coptic and Hebrew into Greek translated the Tetragrammaton the ineffable name of God as Pipi, in reference to the number Pi, and this as a double

<sup>161</sup>Sba in Egyptian hieroglyph meant star. The word sabo "origin of the term sabano" probably has its in the Egyptian word "sba" which means "guiding star" or "star of God".

<sup>162</sup> **Hipómenes** (in Greek Ἴππομένης), also known as Melanion (Μελανίων), or Meilanion (Μειλανίων), In Greek mythology he was the son of the arcadian Amphidamante of Megareo and the husband of the heroine Atalanta. He is known for having been one of Chiron's disciples and having surprised others in his eagerness to undertake difficult challenges. There are inscriptions that mention him as one of the Calidón hunters. The main myth of Hippomenes is about his relationship with Atalanta, narrated by Pseudo-Apolodoro, Ovid, Servio and Higino.

apples at each other as a token of love, if the apple was picked love was reciprocated. The mustard seeds, appear in a parable of the Buddha Gautama, the story comments that a mother suffering from the death of her son poisoned by the bite of a snake, went to see the Buddha. He indicated that he should get a mustard seed from a family that had never suffered a death, returning to his presence empty handed, Buddha demonstrated that suffering is a natural part of life. Mustard seeds, and other seeds in Indian culture, are used in rituals to cast out demons and attract good fortune. In the Gospel of Matthew, Jesus says the following: Here is a figure from the kingdom of heaven: the mustard seed that a man took and planted in his field is the smallest of the seeds but when it grows it becomes bigger than the plants in the garden. It is like a tree so the birds come to perch on its branches<sup>163</sup>.

<sup>163</sup> The parable of the mustard seed is a comparison (mashal) of Jesus of Nazareth transmitted in the Testament by the Gospels of Matthew (13: 31-32), Mark (4: 30-32) and Luke (13: 18- 19)

## **The Blue lotus in Egypt**

The Lotus is an important symbol in the religions of India. Associated with purification, the Blue lotus opens during the day and closes at night, opens to the light. The lotus is a symbol of the spiritual path, since it grows in the mud, and appears or opens on the water, its flower would be the symbol of illumination. The open flower signifies complete illumination. On the Blue Lotus in Egypt, this process of daily rebirth linked him to the sun, Ra. The blue lotus, because it sprouts in stagnant waters, due to its shape and colors that simulate the sky, was identified to the God Atum, it is the first God represented fully human, in Egyptian culture within the court of gods, he is the patron of Egyptian cosmology emerging from the primeval ocean. It is associated with the god Ra as Atum-Ra and the god Ptah, father of Architecture. His most important epithets "The one that exists by itself" and "The one

of the end of the Universe". The God Atum<sup>164</sup> in his youthful variant he was called Nefertum in Greek Iftimis, associated with the Greek Deity Prometheus, he was represented as a young man or boy with a headdress of Blue lotus flower on his head, According to the myths Hermopolis magna, this boy who came out of the lotus Emerged from the waters of the Nun, it symbolizes the birth of the Sun, in another version of its cosmogony, it was the Sun that was born from a lotus and represented the energy that gives life to everything that grows and develops. In the cosmogony of the Ogdóada, a set of eight deities who generated the egg of the world from which the sun god emerged: Ra. It was also the symbol of the Egyptian god Nefertum. Later, when Atum had become assimilated to Ra as Atum-Ra, the Ennead cosmogony was adopted, in the belief that Atum arose from a blue lotus flower and united with Ra.

The lotus would have emerged from the waters after the cataclysm as a bud, floating on the surface, and little by little it opened its petals from which the Jepri

<sup>164</sup> It is one of the **nine** main deities of the Egyptian city Heliopolis, and one of the most important Egyptian gods in this mythology, this is because he is the creator of the universe, Atum is also known as Atem, Itemu, Atum-Ra or Tem .

In Egyptian mythology its origin is described as the emergence of a god who comes from the original one who existed before creation, Atum was the one who would start creation, as he gave life to his two sons and Tefnut, who were the gods of air and humidity respectively.

beetle emerged from its interior. This god, an aspect of Ra or Ra at noon represents the rising sun, becomes a child Nefertum (the young Atum), whose tears formed the creatures of the earth. The blue lotus is one of the candidates to be identified as the Odyssey lotus plant.

### **Buddha and white lotus<sup>165</sup>**

The fruit of the arura is the emblem of the Medicine Buddha (*Terminalia chebula*). At Mipham the emblem of Manjusri (Bodhisattva of Knowledge) is the utpala flower (*Meconopsis quintuplinervia*); that of Avalokiteshvara, the white lotus, and that of Maitreya the tree of Nagas (tib. *klu shing*).

<sup>165</sup> **The Lotus Sutra** is one of the most influential and popular sūtras mahāyānas in East Asia, as well the basis of Nichiren Buddhism. (established in 150-250 BC) Like most mahāyāna sūtras, it was probably written several hundred years after the death of Buddha Gautama. Many Sanskrit manuscripts exist (fragments found in Nepal, Kashmir, and Central Asia). There is also a Tibetan version and six different Chinese translations, of which only three remain. In its content, parables, poems and verses of all kinds be found, of which each one conveys a meaning that must be interpreted through extensive study. Many of the stories he tells never really happened, but are skillful means of expressing meaning and conforming end.



# The Sycamore Tree

In Egypt there are many sacred trees being the Acacia and the Sycamore two of the most important, the Sycamore is the referent tree of the goddess Hathor<sup>166</sup>, Mother of the gods and wife of the God Ra, the mother goddesses in Egypt were represented as a tree, such as Isis and Nht. Later in the Christian tradition, it is called the virgin tree, because the virgin mary perched to rest under one. It is an old sycamore tree found in the Matariya, Cairo, Egypt. Tradition has it that in it the Virgin Mary rested during her flight to Egypt<sup>167</sup>. The goddess Isis was depicted in the form of a Sycamore suckling Pharaoh

<sup>166</sup> **Hathor** sometimes appears with the mention of "Lady of the southern sycamore", referring to the tree that grows in Memphis, since the northern sycamore grew in Heliopolis. Osiris' coffin was built of sycamore wood and was shaded by the same tree. To be buried in a coffin of that wood meant to be welcomed by the embrace of the great mother in the form of Isis, Hathor or Nut.

<sup>167</sup> E. A. Wallis Budge: *Notes For Travellers In Egypt* p. 281

Tuthmosis III<sup>168</sup>. O sycamore of Nut, give me the water and the breeze that is in you! (Daylight Sunrise Book, Chapter 59). In Egyptian mythology, in the cosmology of the Ennead of Heliopolis, the first couple, of gods apart from Shu and Tefnut (humidity and dryness) and Geb and Nut (heaven and earth), are Isis and Osiris. In some myths it is described that they arose from the acacia of Saosis, which the Egyptians considered the "tree of life", referring to it as "the tree in which life and death were enclosed". Late myth tells how Set killed Osiris, creating a sycamore wood coffin and throwing it into the Nile. The mortuary box came to rest at the base of a tamarisk tree in the city of Byblos in Phoenician. An interesting fact about the Greek word Biblos, the Phoenician city where the body of the god Osiris was found by the goddess Isis, the gematry of the word Biblos is 314 in an unequivocal reference to the number  $\pi$ . Its meaning is curl. The sacred Sycamore of the Egyptians was also on the threshold of life and death, connecting the two worlds. References to sycamore are present In some of the oldest documents in Egypt, such as the Book of the Dead, or daylight, according to which there are two

<sup>168</sup> The goddess **Isis**, in the form of a sacred sycamore, nursing the pharaoh Tuthmosis III. Drawing on the king's tomb, KV34.

sycamores at the entrance gate to Heaven, it also gives fruit to the dead as a way of protección (“He embraced the sycamore and the sycamore has protected me; the doors of the Duat have been opened to me”. Book of the Dead, Chapter 64).

Among the female deities the goddess Hathor is considered the Lady of the sycamore of the south.

Later I associated it with the goddess Isis.

Through invocations to the goddess, she provided him with water, food and shelter, on the walls of the graves a scene was represented in which the sycamore appears humanized and showing maternal virtues, such as large breasts with which she suckles the newborn in your new life. According to tradition, food for the gods was also extracted from the sycamore; it would seem that there was some kind of cult of the goddess Hathor as a tree, so that part of the peasantry left offerings of food and drinks on their feet. It is possible that the image of the goddesses Isis suckling the pharaoh as is the case of the scene painted in the tomb of Tutmosis III refers to the Egyptian sacred elbow<sup>169</sup>, Providing the goddess with the sacred knowledge on Egyptian

<sup>169</sup> The main linear unit of measurement is known as the Royal Elbow, and in the II and IV dynasties is equivalent to 0.524 m. of length. It was divided into 28 "fingers" of 1.87 cm, giving rise to many other "sub-measures". For example, the "span" of four fingers, which in turn was one-seventh of the elbow.

construction, if we multiply the Egyptian sacred elbow the first bricklayer's rule 0.5236 cm x 6 the result is 3.1415 or what is equal to the number  $\pi$ . There is an explicit relationship between the book of sunrise or the Egyptian book of the dead and the pyramid shape. The goddess Isis in different statuary through the ages breastfeeds through her index finger associated in ancient times with the planet Jupiter, this god has his cultural cognate in the god of architecture Ptah, one of the oldest gods in the world Egyptian, his cultural cognate in the Indo-European world is the god Diaus Pitar<sup>170</sup>, in ancient Latin Luppier, whose meaning for this compendium of similar gods with Indo-European base is for the word Die, Dyu or Day which is translated as "zero degree form and Shine" similar to the symbol of the god Ra a circle with a dot in the middle and from the god Sokar, for the Indo-European word Ptr, its translation from the European Indo is stone or clay, a reference to the number  $\pi$ .

170 In the first Vedic religion (prior to the Hindu religion) Dyáuṣ Pitá or Dyaúṣ Pitrí was the Father of Heaven, husband of Prituī (Earth) and father of Agní (god of fire) and Indra (god of heaven). द्यौषिता, or द्यौषितृ in devānagari.dyaúṣpitā script, or dyauspitṛ in the IAST system of transliteration. Pronunciation: [diaúsh pitá] 2 or [diaúsh pitrí]. Its origins can be traced from the sky god Dieus (in the Proto-Indo-European religion) who appears in the Greek language as Zeus pater (genitive god, and accusative day). Latin as Jupiter (IúPiter, who in archaic Latin was Iovis Pater: 'father of heaven'), in Slavic as Div, and in German and Norwegian mythology as Tyr, Zir or Ziu.

JUPITER Jove (Iovis) Rome.

It comes from the Indo-European roots dyu its meaning is zero degree shape and shine, Ptr clay or Stone.

LUPPITER Rome Archaic Latin

PITAH Egypt Great Architect of the Universe Great potter

PTAH Egypt Birth of the character  $\pi$  and this as a cube.

DIAUS PITAR Indoirani Indo-European deity Birth of the word god Its meaning is light day zero degree shape and shine and Ptr, clay stone. Zeus Greece.

Dyeu-ph2tēr God Pater, zero degree. Shape and Brightness Clay or stone.

Its relation with the name of God for the Hebrew culture Tetragramantón, the quadrilateral theonym.

## Yod Heh Vav Heh

**יהוה**, after Jerome of Estridón<sup>171</sup>, translate the Tetragramantón from Hebrew to Greek in this

<sup>171</sup> Eusebio Hierónimo (in Latin, Eusebius Sophronius Hieronymus; in Greek, Εὐσέβιος Σωφρόνιος Ἱερώνυμος) (Estridón, Dalmatia, c. 340 - Bethlehem, September 30, 420), commonly known as Saint Jerome, or simply Jerónimo de Estridón, Jerome, translated, at the request of Pope Damasus I (who gathered the first books of the Bible at the Council of Rome in the year 382 of the Christian era), the Bible from Greek and Hebrew to Latin. He is considered the Father of the Church, one of the four great Latin Fathers. The Latin translation of the Bible made by Saint Jerome, called the Vulgate (from vulgata editio 'edition for the people') and published in the fourth century of the Christian era, was declared in 1546 - the Catholic Church at the Council de Trento — the unique, authentic and official version of the Bible for the Latin Church, until the promulgation of the Nova Vulgate in 1979, which is now the official biblical text of the Catholic Church.

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particular way. The Vulgate<sup>172</sup>, It is a translation of the Hebrew and Greek Bible into Latin, made at the end of the 4th century (in 382 AD) by Jerome de Estridon. The Tetragramanton in Greek according to Jerome translates it as Πιπι, some authors believe that Jerome did not know how to translate the tetragram into Latin from Hebrew and uses the Greek phrase for its similarity, the explanation however is given in the study of sacred architecture, if We take a sacred space of 10 Egyptian sacred cubits 5,236 meters and make a golden rectangle of this space, the result is a space of 6 sacred cubits or what is equal to 3.1415 or number  $\pi$ . In sacred Egyptian architectural coding 6 cubits + 10 cubits +10 cubits +6 cubits  $\pi\pi\pi$  (pipi) this is the proportion of the chamber of the king of the great pyramid with its corresponding golden rectangles, its closest architectural space or cultural cognate in time and space is the holy sanctuary of the temple of solomon. (The space

<sup>172</sup> The Vulgate is a translation of the Hebrew and Greek Bible into Latin, made in the late 4th century (382 AD) by Jerome of Estridon. It was commissioned by Pope Damasus I two years before his death (366-384). The version takes its name from the phrase *vulgata editio* (published edition) and was written in ordinary Latin as opposed to Cicero's classical Latin, which Jerome of Estridon mastered. The aim of the Vulgate was to be easier to understand and more accurate than its predecessors. The Latin Bible used before the Vulgate, the *Vetus Latina*, was not translated by a single person or institution and was not even uniformly edited. The quality and style of the books Individuals varied. Most of the translations of the Old Testament came from the Greek Septuagint. In the fourth century, the Johannine comma (in Latin, *comma johanneum*) could have been added, as a gloss in the verses of the First epistle of John 5, 7-8, and was later added to

text of the epistle, in the Latin vulgate, around 800.



between the Wings of the cherubs<sup>173</sup> del Arca de la Alianza<sup>174</sup> It is 10 sacred cubits, its golden rectangle will always give: 3.1415 or  $\pi$ . Jerome of Estridon knew this by using the acronym for  $\Pi\pi\iota$ . Much of the sacred symbology of the Tree of Life hides the number  $\pi$ . And the creation of sacred spaces with this metric. In summary, many of the mother goddesses of the Indo-European world represented as trees of wisdom communicate sacred knowledge about the number  $\pi$ . With respect to these constructions, in both cases, if we create a space of 10 sacred cubits and draw a golden rectangle, the rectangle on its smaller side will measure 3.1416 meters, that is, 6 sacred cubits. The Hebrew word "Dvir." whose

<sup>173</sup> The word **cherub** comes from the Hebrew cherub, which can mean "bull" or "the next" or "seconds", referring to the angelic choir that is led by the seraphim.

Over the centuries the image of the cherubs was assimilated to that of a child angel. Cherub comes from Hebrew kerubim with the same meaning of «little angel». Now, in its Hebrew etymology, karov means "close." Because in the arrangement of the angels' choirs, the cherubs are close to God, they were called krubim. There are discussions about the spelling of the word that sounds the same (krubím and crubín), in Hebrew it is written with other letters (Exodus 25:18).

Cherubim are beings who can be seen only by those who are "elevated" to a higher dimension, that is, to a state in which heaven "opens for them" (Ezekiel 10:14; I Kings 6: 23-28 ).

The Egyptian rule called sacred elbow of 0.5236 cm x 6 results in 3.1415 or  $\pi$ . This ruler ends at the 28 inch in the shape of two sparrows from which cherub myth emerged.

<sup>174</sup> **The Ark of the Covenant** (Hebrew: אֲרוֹן הַבְּרִית, modern: Arōn Ha'brēt, Tiberian: 'Ārōn Habbərīt; Greek Koinē: Κιβωτός της διαθήκης), also known as the Ark of Evidence, and in some verses through several in various verses verses in several verses Ark of God, is a gold covered wooden chest with lid that is described in the Book of Exodus as containing the two stone tablets of the Ten Commandments. According to various texts within the Hebrew Bible, it also contained Aaron's rod and a pot of manna. In the Christian New Testament, Hebrews 9: 4 says that "The ark of the covenant [was] covered on all sides with gold, in which was a flask of gold that held the manna, and the rod of Aaron that sprouted, and the tablets of the covenant."

meaning is "verb", place where the ark of the covenant was deposited, has a geometry of 216, equal to the Hebrew phrases "Breath" and "lion", representative number of cultural objects whose metric is the cosmic. This number represents 3 times the verb or cubic ratio of  $6 * 6 * 6$ , perfectly polished cube of 6 sacred cubits wide, whose side will measure 3.1416 m. In this way we can determine that the sacred space "Fiat lux"<sup>175</sup> it rotates in a “golden shape” around a  $6 * 6 * 6$  cube whose sides measure 3.1416, as a paradigmatic form of hex or cubic motor. In Arabic poetry Dvir was called.<sup>176</sup> With the name of Biblos. This is interesting because the geometry of the word Byblos is 314, in an unequivocal reference to the number  $\pi$ . The word "Hekal"<sup>177</sup> or holy, the sacred space in front of the

<sup>175</sup> **Fiat lux** is a Latin phrase that literally means "Let there be light" or "Let there be light", 1 and that has its origins in the Hebrew phrase יְהִי אֹר (yehiy 'or). The expression comes from the third biblical verse of the book from Genesis. In the Reina Valera translation it appears as follows: 1: 1 In the beginning God created the heaven and the earth. 1: 2 And the earth was without form and void, and darkness was on the face of the deep, and the Spirit of God moved on the face of the waters. 1: 3 And God said, Let there be light; and there was light. 1: 4 And God saw that the light was good; and God separated the light from the darkness.

<sup>176</sup> **The Holy of Holies** (Tiberian Hebrew: קֹדֶשׁ הַקֳּדָשִׁים Qōḏeš HaQōḏāšīm) is a term in the Hebrew Bible that refers to the inner sanctuary of the Tabernacle where the presence of God appeared. According to Hebrew tradition, the area was defined by four pillars that supported the veil of the covering, under which the ark of the covenant was supported on the ground. The Ark according to the Hebrew Scriptures contained the Ten Commandments, which God gave to Moses at Mount Sinai.

<sup>177</sup> **Hekal**, its etymological root is the word "E-gal" of the Sumerian culture whose translation is Great

Ship.

"Dvir.", has a geometry of 65, like the word silence and word number 6. This word, which is usually translated as temple or great construction, comes from the etymological root of the Acadian culture "Egal" whose meaning is "Great ship". It is possible that the treatment given in antiquity to these numerical entities is that of a continent in the center of the cosmic ocean.

As for the geometric aspect of these constructions such as the Dvir. Whose geometry is 216, that is, the value of the letters, this is commonly called Gematria the numerical value of the letters.

The sacred space Dvir. it contains the "Ark of the covenant" whose representative number is  $6 * 6 * 6$  or the Ark of God "Arun Elohim" with the number  $7 * 7 * 7$ . With all this, we can determine that these spaces work as numerical powers that are expressed as mathematical boxes within each other, as if it were a book, whose continent is the number  $\pi$ .

The Egyptians represented the number 3.1416 in the form of a side 6 philosophical cube. This geometric archetype gives birth to the cube-shaped logo of the divine name "Pth" Pi-tah Great Universal Architect, the chief demiurge creator along with the God Thot of all Egyptian cosmology. This cubic logo, with the

passing of millennia and together with the logogram for Boca related to the cult of Ra, will become the Greek letter  $\pi$ .

## The Yggdrasil Tree

El Yggdrasil <sup>178</sup> Nordic Tree of Life, holds the worlds together through its branches, each branch represents a dimension or heaven in the manner of the heavens of the Gnostic religion, in Nordic cosmology these represent 9 worlds Asgard, Midgard, Helheim, Niflheim, Muspellheim Svartalfheim, Alfheim, Vanaheim and Jötunheim. This compendium of orbs is shaped like a Tree. If we do an etymological analysis of the name Yggdrasil the first part of the name Ygg has the meaning of fierce being one of the names of the God Odin, and drasill (or drösull, his reason is "wandering, tramp") a poetic expression for "horse". Symbolic name of Odin riding on the Tree

<sup>178</sup> At the foot of the tree was the god Heimdall who was in charge of protecting it from the attacks of dragon Níðhöggr and a multitude of worms that tried to corrode its roots and overthrow the gods that it represented. But he also had the help of the nornas who took care of him by watering him with the water of the Urd well. A bridge linked the Yggdrasil with the dwelling of the gods, the Bifröst, the rainbow, all gods crossed it to enter the Midgard. Yggdrasil oozes honey and blankets a nameless eagle with a falcon named Veðrfölnir between its eyes, a squirrel named Ratatösk, a dragon named Níðhöggr, and four deer: Dáinn, Dvalinn, Duneyrr, and Duraþrór. Near their roots dwell the norns.

transiting the worlds, also refers to the Yggdrasil Tree as Terrible Tree or Odin as abominable horse, Other authors interpret the name as "hanging scaffold", in reference to how Odin hung from it for nine days and nights until wisdom is achieved. Something similar happens with Siddhartha gautama Reaching enlightenment under the ficus Aṣvattha, the Bodhi tree or tree of knowledge.<sup>179</sup>

Within Persian mythology the god (Ahreman, Angremainyu) with the reason that trees do not grow on the earth creates a frog to invade the world and reach the Gaokerena tree this is called, Haoma<sup>180</sup>. The god (Ahura Mazda) created two kar fish that stared at the toad to preserve the tree of life. These two fish are always looking at the toad and are kept ready to react. Because Ahriman is responsible for all

<sup>179</sup> According to Buddhist history, **Sakhiamuni Gautama** sat under this tree for weeks. As a terrible storm began, Muchilinda, the king of the nagas (serpents), emerged from under the roots of the tree, curled around Gautama and covered him with his hood. Gautama finally attained spiritual enlightenment and became a Buddha ('enlightened') and originated Buddhism. Buddha - full of gratitude towards the tree at enlightenment - stood before the tree with his eyes open without blinking for a week. whole.

<sup>180</sup> **Haoma**, in Avestan language, is the name of a plant, the drink made from it or a divinity, in the Zoroastrian doctrine and in the later Persian culture and mythology. In Middle Persian it is *hōm*, which is still the name in modern Persian, Pashtun, and other living Iranian languages. Both the Avestan Haoma and Sanskrit Soma derive from the Proto-Indo-Iranian \* Sauma. The linguistic roots of the words haoma, haoma and soma, su-, suggest 'press', 'crush' or 'crush'. (Taillieu, 2002).

The sacred haoma has its origins in the Proto-Indo-Iranian religion and is the cognate of the Vedic soma. For the relationships and differences, see the section below: Comparison between haoma and soma.

evils, including death, while Ahura Mazda is responsible for everything good in the world (including life), the concept of the world tree in Persian mythology is closely related to the concept of tree of life. In the case of the Egyptian culture it is Osiris that is represented as Tree, as "Ima branch" this can be seen in the dramatic papyrus of the Rameseum, where the gods Sth and Horus hold a Tree-shaped pillar.

The Yggdrasil tree as an axis mundi is divided into three parts: Niflheim (root), Midgard (trunk) and Asgard (crown). You can see in this the representation of the cycle of birth, life and death. The roots are three. The first is directed towards the Hvergelmir Fountain. The second to the Mímir fountain. The last one to the House of the Nornas [181](#), One of these branches reaches to where the Aces live [182](#), called Asgard, another one where the ice etons, here is the curb that guards wisdom in the form of an oracle, in the form of the decapitated head of the god

[181](#) Norns live under the roots of the **Yggdrasil** ash, the world tree in the center of the cosmos, where they weave the tapestries of destinies and irrigate the ash with the waters and clay from the Urd well so it does not lose its greenery or rot. Each person's life is a thread on their loom, and the length of each ro is the length of that person's life.

[182](#) The **Aces** were a group of gods related to Odin.



Mímir<sup>183</sup>, the oracle was consulted by Odín, from this head of the mysteries the spring is named, it is the source from which Odín obtains his wisdom but not before removing his right eye, that is why Odín is one-eyed. This wisdom will be used when the Ragnarok is coming.<sup>184</sup>; the Nordic apocalypse.

"After that Odin returned to Asgard alongside the Oracular head of his uncle, Mímir was also Hœnir's adviser after he became the monarch of the Vanir."

The third branch reaches Niflheim<sup>185</sup>

under this branch is the source of Urd, in this place the gods on sabbat gather to make their decisions.

Another variant of the myth proclaims that the third branch reaches where human beings live as well as

<sup>183</sup> **Mímir** o **Mim** Mímir or Mim is a Scandinavian mythological giant. He was Odin's maternal uncle and guardian of the sources of wisdom, located at the roots of Yggdrasil. At the time he denied Odin drinking from these sources. Odin had to negotiate and offer him one of his eyes. He is one of the fundamental gods in Norse mythology whose head was amputated and sent to Odin during the war between the Æsir and the Vanir. He was recognized for his knowledge and wisdom. Odin traveled to the land of giants (Jötunheim) to acquire the wisdom and omniscient knowledge of Mímir.

<sup>184</sup> In Nordic mythology, **Ragnarök** (in Spanish, destiny of the gods) is the battle of the end of the world. This battle will be waged between the gods, the Æsir, led by Odin and the fire giants led by Surt, who are also joined by the jotun led by Loki. Not only will gods, giants, and monsters perish in this conflagration but almost everything in the universe will be destroyed.

<sup>185</sup> Niflheim (also spelled 'Niflheimr' or 'Nifelheim', "Home of the Mist"), in Norse mythology, is the kingdom of darkness and darkness, shrouded in perpetual mist. It inhabits the dragon Níðhöggr that gnaws incessantly the roots of the perennial ash Yggdrasil. After Ragnarök the dragon will devote himself to tormenting the souls that remain in the world. In one of the cosmogonic myths (see Scandinavian Creation Mythology), Niflheim is cold matter, the opposite of Muspelheim, or hot matter. The world was born from the clash of these in the magical space, called Ginnungagap. Beneath the huge, dark and icy Niflheim is the realm of the dead, Helheim, where the goddess or giant Hela reigns with her dog Garm.

the city of the dead, that is, the underworld. In the house of destiny under the tree, in this place the Nornas are grouped<sup>186</sup>.

On these arboreal worlds, the branch where Asgard, the world of the gods, is found, there is Valhalla, the palace of Odin, God of Gods and lord of lords. The Valhöll "Hall of the Fallen" is the final destination of good men, those who have died in battle. The army of the Valkyries<sup>187</sup>, It was made up only of women, who selected Odin's heroes. This was necessary, since Odin needed warriors to fight alongside him in the battle of the end of the world, the Ragnarök. This battle will be waged between the gods, the Æsir, led by Odin and the fire giants led by Surt. The

<sup>186</sup> **Nornas** (Old Norse: norn, plural: nornir) are *dísir* (plural of "*dís*", a feminine spirit) of Norse mythology. Three of them are the main ones, known by the names of Urðr (or Urd, "what has happened destiny), Verðandi (or Verdandi, "what happens now") and Skuld ("what should happen, or it needs to happen "). Skuld could also be seen fulfilling the role of a Valkyrie. According to the Eddas there are also many other minor nornir associated with particular individuals.

<sup>187</sup> The **Valkyries** or **Valkyries** (from Old Norse: Valkyrja, "selectors of fallen in combat") are *dísir*, minor female entities who served Odin under the command of Freyja, in Norse mythology. Its purpose was to choose the most heroic of those fallen in battle and take them to Valhalla where they became *einherjar*. This was necessary, since Odin needed warriors to fight alongside him in the battle of the end of the world, the Ragnarök. His usual residence was Vingólf, located next to Valhalla. This building had five hundred forty doors through which the fallen heroes entered so that the warriors would heal them, delight in their beauty and where they also "serve mead and take care of the dishes and drinking vessels"

Midgard<sup>188</sup>, the world of humans or the middle world was linked by a rainbow to the world of the gods preserved by Heimdall<sup>189</sup>, guardian of the passage to the divine world. He was in charge of establishing human order in opposition to loki the god of chaos in the eddas <sup>190</sup> This is described as "the origin of all lies." Another myth comparable to the Nordic mythology of the World Tree is that of the Erected Tree of China by way of Fiat Lux or Axis mundi, center of the observable universe, it is said of the Erected tree that it does not cause shadow or echo, a symbolism applicable to that of the sun at noon. It has black leaves and a purple trunk with knotted roots in the number of 9 and also 9 fruits, or 9 branches in the crown. Also in China is the symbolism of the Fu-san tree or sacred tree with similar allegories.

<sup>188</sup> In Norse mythology, Midgard (in Old Norse Miðgarðr) is the world of men created by the gods Odi and his brothers, Vili and Ve after combat with the primal giant Ymir. The etymology of the name derives from mið / mid ("middle, center") and garðr / gard ("settlement, rural residence").

<sup>189</sup> **Heimdall** is the guardian god in Norse mythology, he is also called the white god for the white robes that characterize him, his armor was of a very bright white metal and a sword of the same metal and equal brightness and power. In his hands is the responsibility of taking care of all the Nordic gods and the palace of Asgard, Midgard and Bifrost, since from his origin he had already been destined to be the best guardian.

<sup>190</sup> **Edda** are compilations of stories related to Norse mythology.

## Tree of Knowledge of Good and Evil

Adam and Eve were the first humans created for the Abrahamic religions, they were created by God on the sixth day, [The number of days of the creation of man, represents the creative verb and the letter Vav, Hebrew, and God created and heaven and (Vav, 1, number 6) the earth. In The book of Torah the letter Vav marks the middle of the book, with the same number of letters on one side of the book as on the other.] The Tree of Life is represented in the well-known Sefirotic Tree<sup>191</sup>. It is made up of ten spiritual emanations from God, through which he gave rise to everything that exists. These ten emanations, to form the Tree of Life, are related to the 22 letters of the

<sup>191</sup> **The Tree of Life** is represented in the well-known sefirotic tree. It is made up of ten spiritual emanations from God, through which he gave rise to everything that exists. These ten emanations (each individually called sefira, and together, sefirot), to form the Tree of Life are intercommunicated through paths, each linked to each of the 22 letters of the Hebrew alphabet. Therefore it is believed that from the study of the Hebrew alphabet the later knowledge of the Kabbalah and, therefore, the Enlightenment descends. It is possible to appreciate the detail of the development of this tree, in kabbalistic books such as the Sefer Yetzirá. It is a very in-depth compendium that requires proper instruction and scholarly guidance.

Hebrew alphabet, or 21 letters and a verb the letter Vav. 1. And God created man in his own image, in the image of God created he him; male and female he created them Genesis 1.27 (Reyna-Valera version, 1909) And from the rib that God took from the man, he made a woman, and brought her to the man Genesis 2.22 (Reyna-Valera version, 1909) First I create Adam and when I see him I only create Eva from his rib. This account is repeated in the earlier Acadian and Sumerian versions of Genesis.

There is also a myth of Cheyenne culture in North America that portrays this symbolic fact: In North American mythology, the Cheyenne Indians associated the land with the shape of a turtle. According to legend, in the beginning there was nothing, just emptiness. The great spirit created a great source of salt water called the source of life, produced beings, fish, conches, geese, and ducks. Then he created the light and the animals that had no solid ground to rest on. He called the turtle grandmother to support the earth on its shell and provide support to heaven and beings. "Maheo", the great spirit, in love with Earth Woman, offered his rib as a demonstration of love so that he was not alone and had a part of him. From his rib the man was born, and another rib he delivered, so that this man

would have a companion, the woman. Cheyenne popular mythology According to Sumerian mythology, the goddess Ki took a bone from Enki and created a goddess named Nin-ti, the woman from the bone. (History similar to the Biblical account, Enuma Elish). And God made Adam fall asleep, and fell asleep: then he took one of his ribs, and closed the meat in its place; and from the rib God took from the man, made a woman, and gave her to the man. And Adam said, This is now bone of my bones, and flesh of my flesh. This will be called Varona ('Isha'), because it was taken from the man. Genesis 2.21-23 In the book of Henoc<sup>192</sup> Tree is referenced. And a description of paradise, with trees of the most different species, among them he mentions the "tree of the knowledge of good and evil" with the name of the "tree of wisdom". The tree was located on one side, near the Paradise of Justice, in a place with large groves, different from each other, where a central tree stands out from all the others, large, beautiful and magnificent, the tree of wisdom. The tree is described as tall as a fir tree, its leaves resemble those of the carob tree and its fruit is like a

<sup>192</sup> The only intact versions of this book that remain are in Ge'ez, the liturgical language of the Ethiopian Church, but several parts are known in Greek, and a fragment in Latin. A fragment in Coptic (93: 3-8) has also been found in Antinoe and, in addition, in Qumran multiple fragments were found in Aramaic and in Hebrew (4Q317). Tradition attributed its authorship to Enoch (also transcribed as Enoch or Enoch in English), Noah's great-grandfather. At present it is believed that the text was written by several Jewish authors between the 3rd century BC. C. and I.

bunch of grapes, very beautiful; and with a fragrance that penetrates far, it is also mentioned that those who eat its fruit learn great wisdom. Here are some chapters from the book of Enoch.

**Chapter 24:** What a beautiful tree, it is beautiful to look at, its fruit has a very pleasant appearance. Then Miguel the saint, who was in charge of these trees, answered me. Henoc because you ask me about the aroma of this tree, and why you want to know the truth.

**Chapter 25:** So I Henoc, I said I want to know everything and fundamentally about this tree. And he answered me saying: This high mountain that you have seen and whose top is like the throne of God, is his throne, where the Great Saint, the Lord of Gloria, the Eternal King, when he descends to visit the land with kindness. No fleshly being is allowed to touch this fragrant tree, until the great judgment when He will take revenge on everything and bring all things to its consummation forever, but then it will be given to the righteous and the humble.

Its fruit will serve as food for the elect and will be transplanted to the holy place, to the temple of the Lord, the Eternal King. Then they will rejoice and be



glad; they will enter the holy place and the fragrance will penetrate their bones; and they will live a long life, just like the one their ancestors lived. In their days they will not be touched by any suffering or plague or torment or calamity. “So I blessed the God of Glory, the Eternal King, because he had prepared such things for humans, for the righteous. These things He has created and promised to give them to you.

**Chapter 26:** I was transported from there to the center of the earth and saw a blessed place in which there were trees whose branches sprouted permanently. There I was shown a holy mountain and water came out from under the mountain, from the east and descending to the south. And I saw to the east another mountain higher than that and between them a deep and narrow canyon through which the water that came out of the mountain ran. And to the west another mountain, lower than the previous one, not very high, and below, between the two, a deep and dry hollow, and another hollow between the three mountains. They were all deep ravines of hard rock and there were no trees planted in them. I

marveled at the mountains and was amazed at the ravines, I was amazed too much.

**Chapter 27:** So I said: "Why is this land blessed and

full of trees and in the middle are these cursed ravines?" Then Sariel, the Watcher and the saint, who was with me, answered me and said:

"This cursed ravine is for those who are cursed forever; there will be gathered all the cursed who utter improper words against the Lord with their mouth and offend their Glory, there they will be gathered and there will be the place of their judgment  
(2P 2:10; Jude 15)

In recent times the spectacle of judgment will be executed upon them in justice, in the presence of the righteous forever; there will be shown the mercy and blessing of the Lord of Glory and the Eternal King. On the day of judgment on the above, they will bless you for the mercy that you have reserved for them. So I blessed the Lord of Glory, promulgated his Glory, and praised his greatness.

## **Chapter 28:**

I went from there to the east, in the middle of the desert mountain range and saw the desert: it was lonely and full of trees and plants; Water gushed from above,

Rushing like a mighty river flowing northwestward carrying water and dew everywhere.

### **Chapter 29:**

From there I went to another place in the desert and I moved far away, towards the east of this site.

There I saw wild trees exuding perfumes of frankincense and myrrh and their fruits are similar to walnuts.

### **Chapter 30:**

And beyond them, I went far to the east and saw another great place, with valleys of many waters, In which there were sweet aromatic reeds similar to the mastic;

And on the banks of these valleys I saw the fragrant cinnamon. And beyond these valleys I went away to the east<sup>193</sup>

### **Chapter 31:**

<sup>193</sup> Quite possibly South America and **Antarctica**, for the ancient peoples.

Other mountains were shown to me and also in them  
I saw trees from which the resin called tsaru and  
galbanum came out. Beyond all the trees all the trees

were full of resin that was similar to the bark of the almond tree. When these trees are cascaded, a perfumed smell comes out of them and when the barks are ground they are superior to any perfume.

### **Chapter 32:**

Beyond such mountains, to the northeast of them, other mountains were shown to me, full of chosen tuberoses, mastic, cardamom, and pepper. From there I continued to the east of all these mountains, far from them, to the east of the earth, I was carried above the Red Sea and I strayed far from it, I passed over the darkness, far from it; And I was taken to the side of the Paradise of Justice, and trees were shown to me from afar, trees numerous in excess and large, different from each other. I saw there a tree that was different from all the others, very big, beautiful and magnificent, the tree of wisdom, those who eat its fruit learn great wisdom. The tree is as tall as a fir tree, its leaves resemble those of the carob tree and its fruit is like a bunch of grapes, very beautiful; and the fragrance of that tree penetrates very far. And I said: "How beautiful this tree is and how attractive it is to look at it!" Remeiel the Watcher and the saint, who was with me, answered me and said: "It is the

tree of wisdom, from which your first father and your first mother ate and learned wisdom and their eyes were opened and they understood that they were naked and were expelled from the Garden of Eden”.

### **Chapter 33:**

From there I went to the ends of the earth and saw there great beasts different from each other and also birds that differed in their aspects, beauty and trills. To the east of those beasts I saw the end of the earth,



where heaven rests, and where the portals of heaven open. I saw how the stars of the sky and the portals from which they come are born and I wrote down the exits of each of the stars, according to their number, name, course and position and according to their time and months, as Uriel showed them to me<sup>194</sup>, one of the Watchers. And he showed me and wrote everything for me, even wrote his names for me according to his times. Chapter 34 From there I was transported to the northern end of the earth and great works were shown to me: I saw three gates of heaven open; through each of them come the north winds

<sup>194</sup> Uriel is one of the ruling princes of the Seraphim and of the Cherubim is one of the ruling angels of the Sun. He is also one of the princes of the Divine Presence and the angel of salvation. (Hebrew: מְרִיאֵל Standard Hebrew: Uri'el, Tiberian Hebrew: 'Ūrī'el, Greek: Ουριήλ, Ge'ez and Amharic: ሀረኤል 'Ura'el6 or ሀርኤል Uri'el "God is my light" or "Fire of God") is the name of one of the seven archangels, according to the tradition of Judaism rabbinical and in some Christian traditions, such as Anglican, Orthodox, and Coptic. It appears mentioned in the apocryphal and kabbalistic texts as Uriel, Nuriel, Ury Jeremiel, Vretil, Suriel, Auriel, Puruel, Phanuel, Fanuel or Jehoel. Uriel refers to the angel of light, star

and when they blow there is cold, hail, frost, snow, dew and rain. If they go out through one of the doors, they blow for good; but when they blow through the other two it is with violence and calamity on the earth because they blow with force.

### **Chapter 35:**

And from there I went to the western end of the earth and saw three gates of heaven open, the same number of gates and exits that I had seen in the east.

Chapter 36 From there I was transported to the southern extremity of the earth and there I was shown its three open doors from the southern wind: for dew, rain and wind. And from there I was transported to the eastern limit of heaven and I saw the three eastern gates open the three eastern gates of heaven and above them some small gates Through each of these small gates the stars of the sky pass and run along the course drawn for them to the west.

Seeing this, I blessed the Lord of Glory all the time, and will continue to bless the Lord of Glory, who has performed great and magnificent wonders to show the greatness of his work to angels, spirits, and humans, so that they can praise that work, all his creation, so that you can see the manifestation of his

power and praise the great work of his hands and bless him forever. Enoch's Book

Genesis 1:27: And God created man in his own image, in the image of God created he him; male and female. In paradise, in the garden of Eden lies the tree of knowledge (Hebrew עֵץ הַדַּעַת טוֹב וָרָע Etz ha-da'at tov va-ra), next to the tree of life. Genesis 2-3. The Tree of Life is a symbol of eternal life. For this reason, everyone who eats from the tree of life will live forever. (Gen 3:22).

In New Jerusalem, at the end of time, those who have trusted Christ will have the right to eat from the tree of life (Rev. 22: 2, 22:14). St. Augustine taught that the tree is to be understood as both an allegorical and a royal tree similar to Jerusalem, which is both a royal city and a heavenly city. Saint Augustine remarked that the fruits of that tree were not bad in themselves, because everything God created is good<sup>195</sup> (Génésis 1:12).

It was the disobedience of Adam and Eve, who had

<sup>195</sup> Don't you see that you despise the riches of God's goodness, of his tolerance and of his patience, while you don't recognize that his goodness wants to lead you to repentance? Romans 2: 4 (NIV).

been foretold by God not to eat of the tree (Genesis 2:17), which was unpleasant in the eyes of God and caused chaos in creation, so that mankind was submerged in the sin and guilt of the sin of Adam and Eve. This is known as original sin. The Malum apple in Latin is the fruit throughout history related to the forbidden tree this is due to a play on Latin words: when eating the malum (apple)<sup>196</sup>, Eva contracted the mālum (evil).

(In India, it is Brahma who forms man from the earth and places him in the country of absolute good, where a tree grew, the fruit of which provided immortality. The gods ate this fruit so as not to perish.)<sup>197</sup>

The Hebrew phrase: טוֹב וְרָע, tov V'ra translatable as good and evil, this phrase can be known as merism, an expression of the whole. The Tree of Knowledge of Good and Evil was placed in the Garden of Eden as a test. Would Adam and Eve submit to the Lord

<sup>196</sup> **Malus** is a genus of trees and shrubs in the Rosaceae family, which includes several species cultivated for its fruits, such as apples in different varieties; It also receives names like pomera, sagarrondo, maciñ etc. The genus has 35 accepted species of the hundred described

<sup>197</sup>The mysterious science of the pharaohs Abate T. Moreux

God and not eat from the tree or would they try to become their own lords by deciding what was good or bad for themselves? God had said it was wrong to

eat from the tree, and that the day they ate it, they would surely die (Gen 2:17). In the Jewish tradition, the Tree of Knowledge and the eating of its fruits represents the beginning of the mixture of good and evil at the same time. The Koran only mentions it as "the tree". In the Koran it is mentioned that when God created Adam and Eve, he told them that they could enjoy everything, in the garden, but this tree could not, and so, Satan appeared to them and told them that the only reason that God prohibited them eating from that tree is that they would become angels or immortals. When they ate from this tree they realized that they were naked and they created clothes to cover fig leaves. As a result of their sin, they were cast out of heaven, the dwelling place of God and placed on Earth to live and die. Consequently, they repented before God, asked for his forgiveness, and were forgiven. It was decided that those who obey God and follow his path will be rewarded with eternal life in heaven, and those who disobey God and stray from his path will be punished in Hell. God in the Koran (Al-A'raf 27) says :!  
"Children of Adam" May the Devil not tempt you, as when he took your parents out of the Garden,

stripping them of their clothing to show them their nakedness. He and his host see you from where you do not see them. To those who do not believe we have given demons as friends.

## The Inverted Tree Symbol

The inverted Tree or Aṣvattha represents the cosmos but a specular one, for the Upaniṣad the universe is an inverted tree, The Brahman 314, the Tree as extended the form of the implicit cosmos, from earth to heaven, from outside to inside the earth whose inner symbol is the sun with the dot in the middle] has its roots above. Its branches are the elements. This Brahman in Maitri Upaniṣad VI.4, is called El Brahman  $\frac{3}{4}$  has the name of "Unique Aśvattha, he is the sun. [A coded reference to number 314].

Pythagoras is often attributed the adoption of monism, incorporeal principles of the that "number" arises first, then "the plane" the third the "solid figures" and finally the "sensible bodies." Aristotle makes it clear, however, that this was the Pythagorean system that Plato had developed, and that the Principle of the "indefinite dyad" belongs to Plato.

Pythagoras saw the number at the center of the universe and fundamentally the number  $\pi$  as the



primary cause of universal construction. Within the first cause is the Arje, assimilable to the word Arkho, the principle of universal construction. As a geometric and architectural cause. There is a certain relationship with the name of Christ in Greek, Χριστὸς and with the ΙΧΘΥΣ, the symbol of the fish during the early Christian period, as a monogram of Christ Ἰησοῦς Θεοῦ Υἱὸς Σωτήρ. Taking as a key that the word Jesus has 888 gematria symbol of perfection and for the word son Υἱὸς its gematria is 618 in an unequivocal reference to the number φ.

Jesus: Ἰησοῦς with gematria 888

Son: Υἱὸς = 618

Yeshoth Elohenu: 888

(The salvation of our God).

Here an example in Hebrew, both alphabets, Greek and Hebrew have number based words that are anagrams, the typical example of this is the word Nile, whose gematria is 365.

Arkho, epigraph of the first cause This anagram, closely related to the art of architecture, gives birth to the Greek term "Arkhitekton", the etymological basis of the word "Architect" whose meaning is literally "first cause of the work", that is, the architectural cause of the work universal. The Greeks associated this term to the architects of work, like priests of the temples. This anagram belongs to a set of Greek letters (Alpha, Rho, Chi and Omega), inside a circle as a symbol of the circle of the earth, in which an X (the Greek letter Chi) was inscribed, dividing the space into 4 quadrants, where the Greek letter "Rho" was drawn at the center of this paradigm<sup>198</sup> Latin "P" shape. On each side of the anagram the letters Alpha and Omega were engraved, with the symbol of "Rho" acting as "Fiat lux"<sup>199</sup> or "Axis" of this symbolic continent, encompassing all the letters from alpha to omega. The image of this anagram can only be understood from the three-dimensional where the letter "Rho" acts as the guiding axis of this moving circle, as a "carousel of letters", the entire continent of the alphabet. The

<sup>198</sup>In the Greek numbering system, it has a value of 100, it represents a philosophical sun. This letter has its genesis in the cube-shaped hieroglyphic letter associated with the worship of the God Ptah, such as the Egyptian grass logo in the shape of a mouth, one of the names of the God Ra, great universal architect, this seen as the first cause of construction.

<sup>199</sup>Fiat lux is a Latin phrase that literally means "Let there be light" or "Let there be light", and that has origins in the Hebrew phrase יְהִי אוֹר (yehiy 'or).

Greek letter "Chi" has an "X" shape and divides the firmament into four sacred spaces, just like the archaic temples, which emulated "the fundamental hill of creation", with a strong axial component or the stone coffer at style of the temple of "Luxor", "Karnak" or the temple of "Horus" in "edfu" in whose axis or processional avenue, it divides the temple into 2 well differentiated parts, in this way being able to determine "solstices" and "equinoxes" . [This is also the way in which ancient cities were armed such as the city of Baghdad in whose center was the temple, the symbol for a city in Egypt is a circle with an X.

The architects in Egypt, traced the temples so that When drawing on the ground floor 2 opposite and interlocking right triangles in space, an enormous X will be reflected in the place, in whose center "the union of the axes both axial and vertical" can erect a "symbolic door that concealed the sacred space" and dividing the architectural plan into 2 distinct parts, one dedicated to the worship of the priesthood, and another reserved for the people.

This type of planimetry is common to many temples in Egypt. The idea of reproducing symbolic images of "X" in the body of certain deities such as the God "Ptah" in Egypt called the "Great Universal Architect" who carries an "X" on his chest, comes from an archaic conception common to the The first Indo-European peoples who saw the world as a universal temple, revolving around an immobile point or "Axis mundi".

This conception is also going to be reflected in Central Asia in the cult of "Mithra" and solar Gods like Zurba, who stands on an "X" or on a cosmic sphere carved with an "X". This idea of the universal axis, as if of a great potter who turns his wheel and shapes the world, created the oldest epithet or title of architecture linked to construction and to certain creative demiurges, that of being "great potters". The archaic form of the title reserved for architects is that of "creating their works as ceramic or stone productions"<sup>200</sup>, just like a potter who spins the pottery wheel and creates the pot of the world. The same epithet is possessed by the God "Jnum", patron of the Nile River, giver of the breath of life to the

<sup>200</sup>The former title of **Imhotep**, the architect of the step pyramid at Saqqara, is the producer of ceramic objects. "Treasurer of the King of Lower Egypt, First after the King of Upper Egypt, Administrator of the Grand Palace, Hereditary Lord, High Priest of Heliopolis, Imhotep the builder, sculptor, maker of stone vessels..." Inscription on the base of the statue of Dyeser (Zoser) found in Saqqara.

newborn, contributing the "Ka" or the halite of life. We can trace this pseudonym back to the first documented architect in history "Imhotep" who designed and built the "Saqqara" pyramid. His title was "the maker of the vessels." This vision of the sacred space saw in the universe a fundamental geometry or hill whose substance was the letters and the numbers.

The Greek letter "Rho" in the shape of a Latin "P" is born from an Egyptian logogram in the shape of a "Mouth" associated with the worship of God "Ra", "the jewel in the lotus" or "Numerical Sun". This mouth of fire, or "Vesica piscis", symbolizes creation through numbers and how these are expelled from within through the "divine breath" fertilizing space and giving life and mobility to material forms. It also arises from the initial Egyptian cubic grass logo of the divine name Ptah. Great Architect. <sup>201</sup> Which consists of the sacred elbow logo plus the mouth symbol and the circle with a dot in the middle, representing all aspects of creation, understood as a great work whose matter is light. As we can see, these archaic symbols and concepts related to

<sup>201</sup>Numerical or philosophical sun.

architecture give birth to the anagram "Arkho"<sup>202</sup> and from there to the genesis of the word "Architecture". The symbols of the divine name Pth or Path in Egyptian is the hill plus the cube and the symbol of Heh, eternity. These ideas predate the appearance of the first "Crismones" associated with Christianity in the Romanesque period, or the "labaro" or "labarum", Roman banner used by Constantine, replacing "the eagle of Jupiter" with the "monogram of Christ" or "crismón", logo or symbol repeated in all the churches or sacred buildings of the Romanesque period and later. In Plato's *Timaeus*, it is explained that the two bands that form the "soul of the world" (*anima mundi*)<sup>203</sup> intersect each other as the letter "Chi". As we can see, the symbolic genesis of the anagram "Arkho" predates Christianity. The Greek term "Arché" is related to this logogram, related to architecture (*arkhé*, from the Greek ἀρχή, "source", "beginning" or "origin"), it is a Greek philosophical concept whose meaning is the beginning of the universe or the first element of all things. It can also mean non-interpretation, substance

<sup>202</sup>First cause of construction, in a philosophical sense related to the numerical.

<sup>203</sup>Therefore, it is important to emphasize that: this world is, in fact, a living being endowed with soul intelligence, a unique and tangible entity that contains, in turn, all living beings in the universe, which their very nature are all interconnected. Plato, *Timaeus* 29, 30

or matter, that is, that which does not need anything else to exist, only itself. Words like "Architecture", "Chest", "Ark", "Archons", "Arcade", "Arcade", "Arcanum", "Arcadia"<sup>204</sup>, They have their root in "Arkho" and "Arkhé", Anagram or word that means "first cause of construction".

The sum of the Greek letters in this anagram (Alpha, 1, Rho 100, Chi, 600, Omega 800) equals 1501, similar to the gematria of the gold word "chruseos". The term "Arkho" is related to the Indo-European root "arqu", the meaning of which is "bent" or "curved". At the dawn of humanity, the first bow that the human collective observed was the "moon bow", as well as the rainbow. There is an Arabic saying that reminds us:

"Man learned to count and make calendars from the phases of the moon"

You can also make this reflection: the Egyptian logo in the shape of a mouth or "vesica pisces" from which the letter "Rho" emerged, along with the grass logo "stool" in the shape of a cube and initial of the

<sup>204</sup>Arcadia, the cradle of the Gods, is a region of Greece in the Peloponnese.

divine name Ptah (Great craftsman or great architect), give birth to the Greek letter  $\pi$  and the number 3.1416. With which, we can think that the anagram of the word "Arkho" alludes to the universe as a book "the world of letters" and to a certain turn whose cultural and mathematical reason is  $\pi$ . Around the 2nd century BC. C., the anagram "Arkho" was assimilated to the deity "Janus". From this word comes the name "Janeiro" January. It seems that the arches were dedicated to "Janus" or "Ianus" as in the case of the Roman forum, the "Boario Arch"<sup>205</sup>. This deity was seen as patron of all principles and regulator of the time of mortals and of the Gods. In this sense, it was represented in many figures with a lunar arch over its head, it was identified with the light of the sun, the moon and time, the doors and the bridges (arches in general). According to ancient sources such as Cicero or Ovid, the God presides over the passages and all beginnings, he is in charge of guarding the *iauna*, "the doors", the covered passages such as the *iani* (arches) and the city gates. In Rome it has a temple near the "Carmentalis" gate where the road leads to

<sup>205</sup>**The Arch of Janus**, in Latin *Ianus Quirinus*, is an ancient quadruple Roman arch that is located in the city of Rome, specifically in the *Foro Boario*, very close to the Arch of the *Argentarios*. It is one of the few Roman arches that are preserved in Rome.



Veyes. It is possible that in his archaic form he is the most important God in Rome along with Jupiter. Ianus (Janus), is a God of Etruscan origin and was the foremost among the ancient Latin Gods. The God had three names. A name of a priestly character: Ianus (Janus), a public or profane name: Quirinus (Quirino), its possible translation “bearer of the spear”<sup>206</sup> or “launches” and a third party, secret, which was never explicitly disclosed. In one of his temples in the "Foro Boario", the hands of his statue were positioned to signify the number 355 (the number of days in a year), later 365, symbolically expressing his mastery over time. He presides over the abstract principles of the world, he also maintains access to heaven and other Gods. This is the reason why men must invoke him in the first place, regardless of the God they want to pray or appease. He is the initiator of human life, of new historical times, and financial companies.

<sup>206</sup>**Janus** (Latin Janus, Ianus) is, in Roman mythology, a God who had two faces looking both ways in profile, father of Fontus. Janus was the God of doors, beginnings, and ends. That is why the first month of the year was dedicated to him (which in Spanish passed from the Latin Ianuarius to Janeiro and Janero from there it derived to January) .As God of the beginning, he was publicly invoked on the first day of January (Ianuarius), because the new year begins. He was also invoked at the beginning of a war, and when he lasted the doors of his temple always remained open. When Rome was at peace, the doors closed. Janus has no Greek equivalent. Like Prometheus, Janus is a kind of cultural hero, as he is credited, among other things, with the invention of money, laws and agriculture. According to the Romans, this God assured good endings.

Archimedes has the anagram Arko as part of its name: Archimedes in Greek (Ἀρχιμήδης) is an epigraph, possibly the title of a geometry academy or simply a symbolic name. It is made up of two words, which can be translated separately: the first part of the name Arch. (Ἀρχ), is translated as the “principle of Universal construction”, the guiding axis of construction or the first cause of it. This word gives birth to the word architect and architecture, as well as arcane, arcade, and arcadia. The second part of his name (μήδης) Medes, "Meides" is translated as "nothing", "no thing", "no man" or "nobody". In this way, the full name can be interpreted as Ἀρχ, the principle of the construction of nothingness or the principle of the construction of Emptiness. At this point, there is some parallelism with the Egyptian God Ptah known as "Great Universal Architect", his oldest epithet is "The Destroyer of Images" (Egyptian Book of the Dead) with translation by Wallis Bunge.

## The TLV Mirror Symbol

The TLV mirror is a type of bronze mirror that was popular during the Han dynasty <sup>207</sup> in China, they are called TLV by the symbols that appear engraved in the circular bronze mirror similar to the Latin letters T, L and V that are engraved on them. They were produced mainly in the 2nd century AD until the 2nd century AD There is a certain relationship with the emperor Liu An 's and with his worldview and astrological interests. The dragon and the tree like winged beings, mythological beings in the form of arabesques appear in the TLV bronze mirrors. The TLV mirrors represent a form of building in the style of the Sacred Stupa but drawn or engraved on the ground plan on bronze, like the mandalas that were woven on canvas and hung on

<sup>207</sup> The Han dynasty (traditional Chinese: 漢, simplified Chinese: 汉, Wade-Giles: Han4, pinyin: Hàn) followed the Qin dynasty and preceded the Three Kingdoms period in China from 206 BC. C. until 220 C.

the walls of the temples in the style of the Thangkas.<sup>208</sup> Tibetans, its primary meaning is that of the axis of the world since its doors point to the four cardinal points, similar to the fire temples of Hindustan with doors oriented to the four cardinal points, as we will see these archetypal imagery shares similar symbols throughout of the Silk Road and the Indo-European world.

During the 2nd century AD these new mirrors also saw the division of the main area into two separate rings, with the TLV symbols being placed on the inside of the main area, and other ornaments being placed on the outside area. By the end of the first century, the mirror was fundamentally dividing the main area into two concentric rings which had largely lost its structural function of separating the mirror into two sections. Instead, it existed only as a line, or nothing at all, these bronze mirrors are analogous to the archetypal image of the Tibetan mandala at whose center is Buddha in a state of apotheosis or enlightenment or embracing the goddess of medicine Pragñā Paramita

<sup>208</sup> A **Thangka**, also called Tangka, Thanka or Tanka (pronunciation: tänkä —the "a" as in Spanish, the "g" is silent—) (Tibetan: ཐང་ཀླ, Nepal Bhasa: थौंभा) is a Buddhist tapestry or flag, in painted or embroidered silk. It is usually hung in monasteries or family altars and is occasionally carried by monks in religious ceremonial processions.

209 In its center. Mirrors of the Xin dynasty usually have an outer band with the cloud or sacred animals, and an inner circle with a square containing a central knob or nipple, possibly in ancient times its meaning being that of the sacred tree growing in the center of this mandalic space, some of this can be intuited in the Asian mythology of the god Brahma<sup>210</sup> in the center of the ocean of milk his kingdom was originally represented in the form of a tree. Like the ideogram of the word Tao <sup>211</sup> or path that has a tree. The inner circle of the Mirror often contains a series of eight nipples, and various mythological animals including the Queen Mother of the West. In the central square of the TLV mirror, which could well be assimilated to a square of the Latin circle, there are inscriptions placed between the Sections of

**209 Prajñāpāramitā** means "Perfection of Wisdom (Transcendent)" in Mahāyāna Buddhism.

Prajñāpāramitā refers to this perfected way of seeing the nature of reality, as well as to a particular body of sutras and to the embodiment of the concept in the Bodhisattva known as the "Great Mother" (Tibetan: Chenmo). The word Prajñāpāramitā combines the Sanskrit words prajñā "wisdom" with pāramitā "perfection". Prajñāpāramitā is a central concept in Mahāyāna Buddhism and is generally associated with the doctrine of emptiness (Shunyata) or 'lack of Svabhava' (essence) and the works of Nagarjuna. Their practice and understanding are considered essential elements of the Bodhisattva path.

**210** In the framework of Hinduism, **Brahmā** (in Sanskrit: ब्रह्म, 'evolution or development') is the first created living being, creator god of the universe and member of the Trimurti ('three forms'), the triad made up of Brahma (creator god), Viśṇu (preserving god) and Shiva (destroying god).

**211** The word **tao** (in simplified and traditional Chinese, 道; pinyin, dào), spread by Taoism, is also used in Confucianism, Chan Buddhism (Zen in Japanese) and in the Chinese religion, with different nuances in each case.

the mirror frequently the discussion between Wang Mang and his reign. It is also notable the resemblance to an ancient Chinese coin which in its center represented the earth but is in the shape of a square, according to ancient Chinese imagery the earth was cube-shaped. Some scholars believe that these mirrors represent a compendium of the ideas of Chinese cosmology, while others believe that they too could be used to play or be used as a complement to Liubo's board game, the Chinese version of the Chessboard, possibly the oldest version of it. The central knob or nipple of the TLV mirror could well represent the Holy Tree, possibly a Fu-sang<sup>212</sup> the Chinese tree of life. For Carl Jung <sup>213</sup> the mandala at its center figures the self (Selbst), which the subject tries to perfect in the process of individuation. According to Schuyler Camman<sup>214</sup>, The design of the TLV mirrors possessed a

<sup>212</sup> **Fusang** (Chinese: 扶桑; pinyin: Fú Sang) refers to several different entities in ancient Chinese literature, often either a mythological tree or a mysterious land to the East. In the Mountain and Seas C. and various texts of the time, the term refers to a mythological tree of life, alternatively identified as a mulberry or hibiscus, allegedly growing towards eastern China, and perhaps to various territories more concrete to the east of the continent.

<sup>213</sup> **Carl Gustav Jung** (AFI: 'karl 'gustaf 'jun) (Kesswil, canton of Thurgau, Switzerland; July 26, 1875- Küssnacht, canton of Zurich, ibidem; June 6, 1961) was a Swiss physician psychiatrist, psychologist and essayist, a key figure in the initial stage of psychoanalysis; later, founder of the school of analytical psychology, also called complex psychology and deep psychology.

<sup>214</sup> **Schuyler Van Rensselaer Cammann** (February 2, 1912 in New York City - September 9, 1991 in Sugar Hill, New Hampshire) was an anthropologist best known for work in Asia.



significant worldview. The V-shaped doorways serve to give the inner central square or square the appearance of being placed in the center of a cross. This forms the illustration of the Chinese idea of the five senses North, South, West, East and Center. The central square of the mirror represents the "Middle Kingdom" in China. The area between the central square and the circle represents the four seas, the outer waters of the Chinese kingdom, the earth's outer outer ocean as well as spiritual seas, not literally referring to water. The square central square in the round mirror probably alludes to the ancient Chinese idea that the sky was round and the earth was square. The symbol of the T represents the concept of the "Four Gates of the Middle Kingdom, an idea present in Chinese literature. Its shape and symbolic dispositions can also be perceived in the mandalas of India and Tibet. They could also represent the four gates of the Han sacrifice, or the gates of the imperial tombs built during the Han era. The symbol in the form of the Latin letter L symbolizes the marshes and swamps beyond the four seas, at the ends of the earth also the circle of the primordial waters.

The bending of the Ls could possibly have served to create a spinning effect symbolizing the four seasons,



which were very closely related to the cardinal directions. The nine nipples in the central plaza probably represented the "nine regions of the earth. The eight nipples outside the central plaza were most prone to depictions of the Eight Columns, mountains that supported the heavenly vault.

The area between the inner round border and the outer edge of the mirror was often filled with eddies representing clouds in the sky.

The TLV mirrors may derive from the ancient Chinese board game called Liubo, which is played on a square pyramid-shaped board with the same TLV markings. At the top of this panel was a sacred tree symbolism associated with the ideograms of the I Ching, fundamentally the ideogram 53 Chien The Tree on the Mountain.<sup>[OBJ]</sup>

**Espejo TLV** *bronze China*

*Western Han Dynasty (206 BC - 9 AD)*

*DM 18,25 cm, edge thickness 3,2 mm*

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**Kalachakra mándala** Tibet 18th century Thangka. Gouache on cotton Height: 80.6 cm, width: 66.5 cm Potala, Lhasa



## The cult of Apollo and his sacred Tree

Apollo is the God of light and music, also of oracles like Pito's<sup>215</sup>, in Greek (Πυθώ, -οῦς and Πυθών), next to Mount Parnassus. In the Hellenistic period, during the 3rd century BC. C., it is identified with the Sun as Apollo Helios, the Greeks equated it with Horus<sup>216</sup> Egyptian, passionately seeking Daphne's higher Love, a lust for arcane lore, she trying to escape transforms into Laurel Tree.

<sup>215</sup> The sanctuary was built in the place known in Antiquity as **Pito**, a name that in Greek has two forms (both female): Πυθώ, -οῦς and Πυθών, -ῶνος (Homer. Il. 2,519 and 9,405; Od. 8.80). This name (which lacks accepted etymology) is related to that of the great serpent or dragon that, according to mythology watched over the primitive oracle (see the next section). In antiquity, an attempt was made to give an etymology to the name of Pito that related it to the functions of the sanctuary. These attempts at popular etymology refer to its relationship with the verb "pythomai" (πύτωμαι) = "rot", which would be related to the fact that Apollo would have allowed the snake to rot after killing it; or with the verb pynthanomai

(πυνθάνομαι) = "to be informed, to learn" that would refer to the functions of the oracle itself. From the term "Python" come those of "python" (Πυθία) or "pythoness", name of the temple priestesses, who interpreted the answers.

**216 Horus** ("the high") was the heavenly god in Egyptian mythology. He was considered as the initiator of the Egyptian civilization. He was the god of royalty in heaven, of war, and of hunting.<sup>1</sup> His Egyptian name was Hor (Ḥr); Horus is his Hellenized name (Ὠρος). Greek divinity, Apollo. He was the son of the goddess Isis and the god of resurrection Osiris

Apollo is punished by young Eros<sup>217</sup> (God of sexual attraction and fertility, he is equated with the Roman god Cupid) for mocking him for his skills as an archer. Tell me, effeminate young man: what do you intend to do with this bow more typical of my hands than yours? I know how to shoot arrows at fierce

beasts and enemies. Be content with fanning with your burning candles a game that I know and don't intend to equate your victories with mine. Ovid: The Metamorphoses i, 455-462. The wrathful Eros took two arrows, one of gold and the other of lead. The gold one incited love, the lead one incited hatred. With the lead arrow he shot the nymph Daphne and with the gold arrow he shot Apollo in the heart. Apollo searched passionately for Daphne and instead she loathed him. In the past, Daphne had rejected many lovers in exchange for showing a preference for hunting and wildlife. Daphne begged her father to leave her single. His father, the god-River Ladon, (Greek Δράκων-

217 In Greek mythology, Eros (in ancient Greek Ἔρως) is the primordial god responsible for sexual attraction, love and sex, also revered as a fertility god. In some myths he was the son of Nicte and Erebus it was also said that he was Aphrodite and Ares although according to Plato's Banquet it was conceived Poros (abundance) and Penia (poverty) on Aphrodite's birthday. This explained the different aspects of

ΛάδΛάν, Drakon-Ladôn [218](#)), river of the arcadia region, its name is similar to the Thief Drakon-Δράκον, the serpent that was custodian of apples in the myth of the Hesperides. However, her father asked Dafne that she was too beautiful to stay away from numerous suitors. Apollo receives help from various gods and manages to capture Daphne, but not before she transforms into a tree. When Apollo finally reached her, he saw how his beloved's limbs

were stiffening, his arms became branches, his feet took root and his hair gradually turned into leaves until his head became the cup of a beautiful tree. Since he could no longer take her as his wife, he promised her that he would love her forever as his tree and that its branches would crown the heads of

**218** In Greek mythology, **Ladon** (Greek Δράκον Λάδων, Drakon Ladôn) was a dragon with a hundred heads (each of whom spoke a different language), along with the Hesperid nymphs, was in charge of guarding the garden of the Hesperides, reason why also it was known him like Dragon of the Hesperides (Latin Draco Hesperidum). He was the son of Forcis and Ceto<sup>1</sup> or Typhoon and Echidna depending on the version. Hera sent him to guard his golden apple orchard, since he did not trust the Hesperides daughter Atlas. Heracles killed him in one of his twelve jobs. To appreciate her loyal services, Hera ascended her remains to heaven, where she has since formed the Dragon Constellation. Diodorus of Sicily gives it an Evemerist interpretation, like a human shepherd tending his flock of sheep.



the heroes.<sup>219</sup> Apollo used his powers of eternal youth and immortality to make it always green. The Delphic oracle was very close to Mount Parnassus, in the Pleisto Valley. Several sources sprouted from the rock of Mount Parnassus, the best known being the Castalia, around laurel forests, the sacred tree associated with the mythology of the God Apollo. Legend has it that around the fountains the Naiad nymphs of fresh water gathered, in these meetings Apollo played the lyre. In ancient times this whole site had the name of Pitio. Hence one of its sacred names, such as Apollo Pitio,

or Apollo Delfino, Apollo (in Greek: Ἀπόλλων, transl. *Apóllōn*, ο Ἀπέλλων, transl. *Apellōn*) y Pitio: Πυθώ, -οὔς y Πυθών, -ῶνος (Homero. Il. 2.519 y 9.405; Od.8.80). Also like Apollo Delfino (Δελφίνης), which was the name of the mythological dragon that guarded the oracle

219 **The diadem**, a word derived from the Greek διάδημα with the meaning of 'band' or 'fillet' and this from διαδέω (diadéo) which means 'to tie round' or, simply, 'to tie'. It was common for Greek women, and later Roman women, to wear their hair crowned by a tied headband. Sometimes called a tiara, although is a head ornament considered distinctive of royal authority. The genuine headband is ribbon-shaped, plain or embellished, the ends of which are crimped or tied behind the head. The simple gold or silver diadem has been known since the end of the Neolithic era and the same one with different embossing or openwork has been used by the Phoenicians, the Mycenaeans and even by the Celtiberians. Radiant crowns are often given to Jupiter, Juno, Vesta, Hercules, etc. As well as the deified princes. Altars, sacred vessels, victims, etc. were also crowned. and priests never sacrificed without wearing a crown at their temples. The Romans wore different crowns. Saturn was crowned with figs or blades of grass whose black and white fruit represent night and day in different mythologies, tree crowns: Jupiter, oak or laurel Juno, with quince leaves Bacchus, bunches, branches and sometimes ivy Ceres, of ears of wheat.

before Apollo's arrival, the temple of Apollo was also called Delphinion (Δελφίνιον).

Apollo, great hunter, wanted to kill the fearsome Python snake <sup>220</sup>(Πύθων; gen. Πύθωνος) who was hiding on Mount Parnassus. From the term "Python" come those of "python" (Πυθία) or "pythoness", name of the temple priestesses, who interpreted the answers. According to Diodorus Siculus<sup>221</sup>, Originally the pythia was a young virgin,

but as a result of the kidnapping and rape of one of them by a young man from Thessaly, it was decreed that since then no one with less than fifty years of age could be chosen, although they should continue to dress as a maiden. Having wounded her with his arrows, he followed her, dying, on his flight to the temple at Delphi. There he killed her with several shots from his arrows. It is said that the serpent was buried inside the temple of Apollo. This myth reflects the important role that the augurs had in ancient times, both in Greece and Rome before founding a city the Augurs were called, who were in charge of

220 In Greek mythology, **Python** (Πύθων; gen. Πύθωνος) was a great serpent, daughter of Gea, the mother Earth, born from the mud that remained on earth after the great flood. The monster lived in a grotto near Delphi, on Mount Parnassus, and there guarded the oracle. The god Apollo killed Python, demanded the oracle for himself, and has since been known as Apollo Python. The god is said to have founded the Pythic Games to celebrate his victory.

221 **Diodorus Siculus** or Sicilian (Greek Διόδωρος Σικελιώτης) was a Greek historian from the 1st century BC. C. born in Agirio (today Agira), in the Roman province of Sicily.

observing the flight of birds or releasing doves to choose the location of the temple city main Templum<sup>222</sup> In Latin, a sacred animal like the remains of a national hero was deposited inside it under the altar. The city of Rome made up a form of Templum. The center of the city was usually the

Templum. There is another version of the myth in which Daphne is the daughter of Amiclas. A great lover of hunting and the mountains far from the cities, she is Artemis's favorite. Leucippus, son of the king of Elide, Enomao, was in love with her, so he dressed as a woman to be able to approach him. Thus disguised he became his inseparable companion, until jealous Apollo inspired Daphne and her companions the desire to bathe in a fountain. Leucippus refused but his they forced him to undress, thus discovering his deception. Furious, they launched themselves at him, but the gods made him invisible.

So Apollo rushed to catch Daphne but she managed to escape and begged Zeus to make her a laurel, which is the meaning of Daphne in Greek. Different epithets of the God Apollo, Aiglētēs, from αἴγλη, “light of the sun”), Helius; Ἥλιος, Helios, literally

222 A **templum** (Latin term, plural, templa), in the religion of Ancient Rome, was originally, the sacred space defined by an augur, recognized and ceremonially traced for ritual purposes, such as the practice auspices, a place "marked or cut "as sacred. Compare with the Greek temenos, from temnein ', "cut"

"sun and shadow"), Phanaeus; Φανᾶϊος, Phanaios, literally "to give or bear the light"), and Lyceus; Λύκειος, Lykeios, from the Proto Greek λύκη, "light"). The meaning of the epithet "Lyceus" later became associated with the mother of Apollo Leto, who was the patron goddess of Lycia (Λυκία) and who was identified with the wolf (λύκος), which

earned him the epithets Lycegenes ; Λυκηγενής, Lukēgenēs, literally “born of a wolf” or “born of Lycia” and Lycoctonus; Λυκοκτόνος, Lykoktonos, from λύκος, “wolf”, and κτείνειν, “to kill”). As the Sun God, the Romans referred to Apollo as the Sun, literally "sun and shadow" in Latin. As we see, in all these epithets, those who are born of a wolf, are born of light.

There is an allegory related to Mount Parnassus and the god Apollo that brings us light on the solar and architectural significance of God. Pericles died by the plague, some inhabitants decide to go to Delphi<sup>223</sup>, to consult the oracle of Apollo, and know how to stop the epidemic that was hitting Athens. The answer from the oracle was that a new altar should be built, which should double in volume to

<sup>223</sup>The **Delphi oracle**, in the Delphi Sanctuary, was a place of consultation with the Gods, in the sacred temple dedicated mainly to the God Apollo. Located in Greece, in the current town of Delphi, at the foot of Mount Parnassus, consecrated to God himself and the Muses, in the middle of the Phocis mountains, 700 m above sea level and 9.5 km away from the gulf of Corinth



the dimensions of the previous one, replacing the existing one. The altar with which Apollo was worshiped had the shape of a cube or was a plinth (from the Latin *plinthus* and in turn from the Greek *πλινθος* = brick)<sup>224</sup> or pedestal, is a parallelepiped shaped element arranged under the base of the column or a pilaster, generally forming part of it. Perhaps its origin has to do with the stone that served as the base of the column or wooden right foot). They tried to solve the problem, but were unable to stop the epidemic, which eventually ceased. From this legend, one of the classic problems of mathematics and geometry arises, which come to us

from the Greek world, together with the squaring of the circle, and the trisection of the angle, have aroused the interest of the human collective since time immemorial.

These mathematical problems have no apparent solution within the dialectic of modern mathematics, mainly because the number  $\pi$  is an irrational number. But for the ancient world, "the classical problems of geometry" were related to the

**224** It is possible that the dimensions in Greece of these bricks have a symbolic base, similar to the tal brick. A talatat is a block of sandstone of normalized size that was used during the reign of Akenaten in construction of the temples of Aten in Karnak and Akhetaten and other buildings of the current Tell el-Amarna. Each talatat is ideally 1 Egyptian elbow long X  $\frac{1}{2}$  real elbow wide X  $\frac{1}{2}$  real elbow high. The real elbow equals 52.36 - 52.64 cm. The origin of the term talatat is under discussion. For some it is a block "three" spans (derived from Arabic, talata, "three") that was introduced into the archaeological language by the Egyptologist H. Chevrier. Others think it may be derived from the Italian tagliata, masonry cut.

number  $\pi$  and its different ways of representing it working with ruler and compass. The first mathematician who tried to solve "the duplication of the cube" or "Delos problem",<sup>225</sup> It was Hippocrates de Chios, who found that if two proportional means are inserted between two segments one double the other, the cube will be doubled. In classical notation  $a : r :: r : s :: s : 2a$  Based on the same scheme, other mathematicians tried it, such as Archytes of Taranto, Menecmo, and Eratosthenes of Cyrene. They all gave approximate solutions. The doubling of the cube has its plot and mathematical basis in the square of the Circle and both have their genesis in the Egyptian sacred elbow and the chamber of the King of the great pyramid.

The sacred elbow was the oldest ruler used by man to build sacred spaces, and the most exquisite is based on the number  $\pi$ , if the number 0.5236 which was the length of the ruler, 28 Egyptian inches, or sacred elbow we multiply it x 6 we obtain as a result the number  $\pi$ . The chamber of the king of the great pyramid is made up of 2 perfect cubes 10 cubits long, side by side, it is a rectangular space 20 cubits x 10

<sup>225</sup>Duplication of the cube is the problem of finding, by using a ruler and a compass, the side of a cube such a way that its volume is twice the volume of another cube with a given side. Currently, the instruments of algebra are able to solve this problem trivially, but the rule and compass constraint was very strong.

wide or 2 cubes of 10 cubits x 10, this is the base from the Apollo myth regarding the doubling of the Cube, if I take either of these two cubes of 10 cubits and make a golden rectangle of it, I obtain a space for the smaller side of 3.1415 meters or 6 cubits in length. Summarizing any sacred space of 10 Egyptian sacred cubits in length (The space between the Wings of the cherubs was 10 sacred cubits) or cube of length 10 as is the case of the chamber of the king of the great pyramid or the Holy Sanctum in the Solomon's temple, will produce a cubic space of 6 cubits in length whose length will be: 3.1415 or what is the same a cube of length  $6 * 6 * 6$  measured in sacred elbows whose length will be  $\pi$ .

This philosophical cube was called (squaring the circle). This is why the Anatema of the number  $\pi$  was sacred in ancient times, all the names related to Delphi begin with the character  $\pi$ :  $\pi\lambda\iota\nu\theta\omicron\varsigma$  plinth, cubic altar referred to Apollo,  $\Pi\upsilon\theta\omega\nu$  Python the name of the serpent that kills the god and  $\Pi\nu\theta\iota\alpha$  fortune teller, the oracle. It is quite possible that the allegory of the golden apples or the 3 donor apples of immortality or Pomus apple in Latin refer to the great mysteries of ancient geometry, (the Angle trisection, the duplication of the cube and the squaring of the circle). And these as givers of immortality. About

Archimedes in Greece and a way to complement what is explained in this chapter. There is a history and a certain mythology associated with Archimedes<sup>226</sup> Vitruvius comments in his book on the discovery of the principle that bears his name. Legend has it that the genius of Syracuse pronounces the word Eureka<sup>227</sup>(today synonymous with achievements of all kinds) when he enters his bathtub and realizes that the volume of displaced water falls along the circular edge of it. This displacement is equal to the volume of your body. In this way, he creates the theoretical practice of what was later called "The Archimedean Principle". This foundation describes:

A body totally or partially submerged in a fluid at rest, receives a push from the bottom up equal to the weight of the volume of the fluid it displaces. Vitruvius comments that the geometer, realizing such a discovery, runs naked through the streets of Syracuse, shouting: "Eureka, Eureka, I have found him."

<sup>226</sup>**Arquímedes de Siracusa** Archimedes of Syracuse (ancient Greek Ἀρχιμήδης) (Syracuse (Sicily), ca. 287 BC - ibid, ca. 212 BC) was a Greek physicist, engineer, inventor, astronomer, and mathematician.

<sup>227</sup>**Eureka!** in Greek εὕρηκα), I have discovered it!; is a famous interjection attributed to the Greek mathematician Archimedes of Syracuse.

The story appears written for the first time in the “De Architectura” codex. King Hieron of Syracuse poses to Archimedes the problem of how to determine if the gold crown his goldsmith had made for him was pure gold. The King suspected that the goldsmith had deceived him and cast silver into gold, as a way to equalize the weight of the crown. The problem kept Archimedes sleepless for several days until, exhausted and advised by his wife, he takes a bath finding that the displaced water is equal to the volume of the object that enters the water.

Today it is known that the technical engineering necessary back then to measure the displacement of an irregular volume in water had not been invented. Galileo himself<sup>228</sup>, Centuries later, he pondered these questions by creating a hydrostatic balance model, with enough precision to carry out such a measurement. The story is symbolic and alludes to the search and discovery of decimals in the number  $\pi$ .

<sup>228</sup>A hydrostatic balance is an experimental mechanism designed to study the impulse force exerted by fluids on the bodies immersed in them. It was invented by Galileo Galilei on December 17, 1585. Its operation is based on the Archimedean principle and is specially designed for the determination of dens of solids and liquids.

Archimedes<sup>229</sup> He was the first mathematician to use regular "n" sided polygons as a method for calculating a default and excess approximation of  $\pi$ . The method used by him consisted of circumscribing and inscribing regular polygons in circles and calculating the perimeter of said polygons.

Archimedes started with circumscribed and inscribed hexagons and doubled the number of sides until he reached 96-sided polygons, a method that he may have learned from Egypt, obtaining the number 3.1415. Archimedes in Greek (Ἀρχιμήδης) is an epigraph, possibly the title of an academy of geometry or simply a symbolic name. It is made up of two words, which can be translated separately: the first part of the name Arch. (Ἄρχ)<sup>230</sup>, it translates as the "principle of Universal construction", the guiding axis of construction or the first cause of it. This word gives birth to the word architect and architecture, as well as arcane, arcade, and arcadia. The second part of his name (μήδης) Medes, "Meides" is translated as "nothing", "no thing", "no man" or "nobody". In this way, the full name can be interpreted as Ἄρχ, the

<sup>229</sup>**Archimedes** (in ancient Greek Ἀρχιμήδης; Syracuse (Sicily), ca. 287 BC - ibid, ca. 212 BC) was a Greek physicist, engineer, inventor, astronomer, and mathematician. Although few details of his life are known, he is considered one of the most important scientists in classical antiquity.

<sup>230</sup>Ἄρχ, Greek word that is translated as "arch, archi", gave birth to words Architecture or Architect. Its meaning is "first cause of construction", associated with a philosophical cause that for the Pythagoreans related to the number Pi.

principle of the construction of nothingness or the principle of the construction of Emptiness. At this point, there is some parallelism with the Egyptian God Ptah.<sup>231</sup> Known as "Great Universal Architect", his oldest epithet is "The Destroyer of Images" (Egyptian Book of the Dead) with translation by Wallis Bunge.

Cicero<sup>232</sup> He describes the Archimedean tomb that he had visited and indicates that above it was a sphere inscribed inside a cylinder, and on it, an engraving with the symbol  $\pi$ . Archimedes had proved that the volume and area of the sphere are two thirds of that of the cylinder that inscribes it including its bases, which was considered the greatest of his mathematical discoveries. Something similar happens with the name of the Mathematician Pythagoras, in Greek Πυθαγόρας; the first part of its name refers to the sacred character  $\pi$ ,  $\Pi$  and the second part is  $\alpha\gamma\omicron\rho\alpha\varsigma$  which is translated as agora whose translation is to meet in or around, the full

<sup>231</sup>**Ptah** "Lord of Magic" was a creator God in Egyptian mythology. "Master builder", inventor of masonry, patron saint of architects and artisans. It was also attributed a healing power. He was identified with the original Nun. In later times it was assimilated to Osiris, and in this way the funerary God Ptah-Sokar-Osiris, represented mummified, emerged.

<sup>232</sup>**Marco Tulio Cicero**, in Latin Marcus Tullius Cicero, pronounced ['mar.kʊs' tul.liʊs 'kɪkɛro:] (Arpino, January 3, 106 BC - Formia, December 7, 43 BC) was a jurist, politician, philosopher, writer, and Roman orator. He is considered one of the greatest Latin rhetoricians and stylists of prose in the Roman Republic.



name is translated as (gathered in π). Hymns to Apollo Callimachus, Hymn IV to Delos<sup>233</sup>

Nor Hera, in her discontent you feared, she bellowed terribly against all the women in labor who gave birth to their children for Zeus, and against Leto, because she suffered, unique among the Goddesses, went to give birth a son more pleasing to Zeus than to Ares. Thus he exercised a vigilance in person from the ether, prey to an enormous fury,... Arcadia fled from her, from her, the sacred mountain of the Auge fled... Is it true that the trees were born at the same time as the nymphs?<sup>234</sup>

"Nymphs rejoice when the trees grow rain, the nymphs, on the other hand, cry when the trees no longer have leaves." With them, Apollo, while still in the womb, was terribly irritated and pronounced this threat, which was not unfulfilled, against Teba: "Teba, why, unfortunately, do you test your destiny? Don't force me, against my will, to foretell. The tripod headquarters in Pito do not concern me yet and the great snake is not dead yet, but that animal, with

<sup>233</sup>**Calímaco** Callimachus (ancient Greek Καλλίμαχος) (310 BC - 240 BC) was a poet and scholar, born in Cyrene and a descendant of a noble family.

<sup>234</sup>It alludes to lighting as a tree metaphor.

prodigious jaws, from the "Plinth""<sup>235</sup>  
 crawls and covers the snowy Parnassus with nine  
 circles of its tail around it. Being clear I will say  
 something to you, sharper than if I prophesied from  
 the laurel, run that I will soon reach you, when with  
 blood I am going to wash my weapons, you, the  
 children of a talkative woman I touch you in luck.  
 You will not be my babysitter, nor the Citerón. I am  
 pure also of those who are pure, I will take care of  
 myself ". (Leto)<sup>236</sup> he released his girdle and leaned  
 back, over his shoulder, against the trunk of a palm  
 tree ... a damp sweat ran down his body; she said at  
 last, exasperated: "For what reason do you grieve  
 your mother? This is, dear son, realize, the island that  
 sails over the sea: it is born, my son, it is born, and  
 soft salt finally from my lap"... The Goddess said, the  
 swans that celebrated in their songs to the God  
 described a circle, after leaving behind the "Pactolo  
 meonio", they surrounded Delos seven times, and  
 with their songs they accompanied the birth of the  
 birds of the Muses, for that reason later the child on  
 the lyre put strings in such numbers, as the swans

<sup>235</sup>**Apollo** was worshiped in the form of a marble cube Plinth, at Delphi.

<sup>236</sup>In Greek mythology, **Leto** (in ancient Greek Λητώ Lêtô, in Doric Lato, 'oblivion') is a daughter of the  
 Titans Ceo and Febey, in the Olympic pantheon, mother to Zeus of the twins Apollo and Artemis. In Roman  
 mythology her equivalent, as the mother of Phoebus and Diana, is Latona. With her sister Asteria, she was  
 venerated as Goddess of the night and alternatively of the light of day.

sang during their childbirth times, They no longer sang an eighth time, for he arose in the light.

Euripides, Ion [237](#)

“Oh blessed Nike, come to the house where Pítica, flying, from the heights of Olympus, to the streets where Febo has his home, in the navel" Onfalo "which is the center of the earth, next to the tripod revered with choirs, it produces infallible oracles! ”. Pausanias, Description of Greece Outside the temple of Apollo Pitio and on the left side, there is a sacred place where the tomb of Neoptolemus, who was the son of Achilles, is located. The Delphi make sacrifices every year. Going up from his grave, there is a small stone. Every day they pour olive oil on it, as well as raw wool. Regarding that stone, there is a belief that it was given to Crono, the stone instead of the boy and that Crono vomited it up. Higino, Fables [238](#)

[237](#)**Eurípides** (en [griego](#), Ευριπίδης) ([Salamina](#), 480 a. C.- [Pella](#), 406 a. C.) fue uno de los tres grandes poetas trágicos de la [antigüedad](#), junto con [Esquilo](#) y [Sófocles](#).

[238](#)**Cayo Julio Higino o Cayo Julio Higinio** (64 a. C.– 17) fue un célebre escritor hispano-[latino](#). Según [Luis Vives](#), era natural de [Valencia](#). Fue [liberto](#) de [Augusto](#) y estuvo al cargo de la [Biblioteca Palatina](#) en cuyas aulas ejerció la enseñanza de la [filosofía](#).

Python was the largest snake, born on earth, before Apollo appeared. In the Parnassian mount he used to pronounce the oracle, giving light Latona<sup>239</sup>, his destiny would be to die. When the Python snake learned that she was pregnant with Jupiter, he pursued her to kill her, on Jupiter's order. The Aquilon wind carried Latona to Neptune and protected her. Python, unable to find Latona, returned to Mount Parnassus. Four days after his birth, Apollo avenged his mother's sorrows, reached Mount Parnassus, and killed Python using his arrows. For this reason, it is given the name of Apollo Pitio. He took his bones and threw them on a tripod, in his temple. With this act, he created the funeral games that are called Piticos.

### **Homeric Hymn III to Apollo** <sup>240</sup>

It was also then when Febo Apollo calculated in his own mind which men he would take there as officiants who will celebrate their worship in the

<sup>239</sup>In Greek mythology, **Leto** (in ancient Greek ΛητώLêtô, in Doric Lato, 'oblivion') is a daughter of the Titans Ceo and Phoebe and, in the Olympic pantheon, mother to Zeus of the twins Apollo and Artemis. Roman mythology her equivalent, as the mother of Phoebus and Diana, is Latona. With her sister Asteria she was venerated as Goddess of the night and alternatively of the light of day.

<sup>240</sup>**Philosophical sun**, the light of the intellect in the Etruscan culture is known as Apulu. In Greece it was associated with immortality and represented as a cube.

rock Pito<sup>241</sup>. While he was turning this idea over, he saw a swift vessel on the wine. In it there were many brave men, Cretans, from the Minoan Knossos, who celebrate the rites in honor of the Sovereign and announce the oracles of Phoebus Apollo, the one with the golden weapon: everything he says predicting from the laurel, at the foot of the Gorges of Parnassus. They, for their business and profits, sailed in a black ship towards Pilos, the sandy... More, Febo Apolo met them.

### **Callimachus, Hymn II to Apollo**<sup>242</sup>

Áurea dress is that of Apollo, the Áureo brooch adjusts her shoulders, also her quiver and lythic bow, aureas are also her sandals, because Apolo is only goods and gold, in Pito you will be able to verify it, true, it is always beautiful, as well forever Young. On land they spray their hair loops, fragrance-filled aromas, their hair strands, produce Apollo, not an ointment, but the cure for all things, on that city where those drops fell nothing can ever die. Apollo,

<sup>241</sup>The place where **Python**, the Serpent, was buried.

<sup>242</sup>**Callimachus** (ancient Greek Καλλίμαχος) (310 BC - 240 BC) was a poet and scholar, born in Cyrene and a descendant of a noble family. He was commissioned by Ptolemy II to order the Library of Alexandria which he held until his death. Such is his scope that he is considered the father of librarians (or, at least cataloguers). His Pinakes (tables), 120 volumes containing the complete catalog of the Library in chronological order, were of enormous value for the subsequent bibliographical and literary studies carried out on the classical period.

he encompasses everything with his skill, he has met all the conditions on himself, like the aedo to Febo<sup>243</sup>, Thus the bow and song are entrusted to her, the fortune-tellers, by divine grace of the Phoebus God, have learned the doctors not death. Apolodoro, Library I <sup>244</sup>

Apollo also killed Olympus's son Marsias. This one found the flute that Athena had rejected because it made his face ugly, and he tried to emulate Apollo in musical art. Having agreed that the victor would dispose of the vanquished at his whim, when the trial came, Apollo competed with the inverted zither and invited Marsias to do the same.

### **Pausanias book X**<sup>245</sup>

"Indeed, they say that in the earliest times the (Delphi) oracle belonged to Gea and that she named

<sup>243</sup> Another name of the God Apollo, in Delphi he was known as Apollo Phoebus.

<sup>244</sup> Apolodoro de Atenas (ancient Greek Ἀπολλόδωρος), Athens, (c.180 BC) -Pergamum (119 BC), Greek grammarian, historian, and mythographer, also called Apolodoro the Grammarian. Born in Athens he settled in Alexandria where he was a student of Aristarchus of Samothrace, and flourished (floruit) around 140 a. C. He militated in the philosophical school of Epicurus. In the year 146 a. C. left Alexandria and settled in Pergamum. He died in 119 a. C.

<sup>245</sup> Pausanias (in Greek Πανσανίας) was a Greek traveler, geographer and historian of the 2nd century.

Daphne, who was one of the nymphs of the mount, a prophetess."

"The oldest temple in Apollo was made of laurel wood, and the branches were brought from the laurel forest near the temple. This temple would have had the shape of a cabin, its second temple was made of a honeycomb and feathers, this was sending the hyperboreans by Apollo.

Ovid, *Metamorphosis*, book I<sup>246</sup>

Apollo had his first love which was Dafne, the daughter of Peneo, it was not a product of chance, but of Cupid's planning, "Although your bow pierces everything else, mine will pierce you." He said and drew dart arrows of different effects from his quiver; the one makes love run away, the other produces it, the one who produces it is made of gold, and its sharp point shines, the one who makes it flee is blunt and has a reed trimmed with lead. This God was the

<sup>246</sup>**The metamorphoses**"(Metamorphoseon, in Latin; from the Greek μεταμόρφωσις, 'transformations') by the Roman poet Ovid, is a poem in fifteen books that narrates the history of the world from its creation to the deification of Julius Caesar, freely combining mythology and history . Completed around the year 8 d. C., is considered as a masterpiece of the golden age of Latin literature. One of the most widely read classical works during the Middle Ages, it continues to exert a profound influence on Western culture.

one who nailed the God in the nymph of Peneus<sup>247</sup>, while with the other he wounded Apollo's marrow after piercing his bones, at that moment he fell in love one with the other both running like lights, he for hope, she for fear. However, the persecutor is faster, he harasses the back of the one who flees, his forces left, fatigue won out of fleeing so quickly, he looks at the waters of the Peneus and says: "Save me, father, if the rivers have divine power, away from me, changing it, this figure that I liked too much ". When his prayer ends, a heavy numbness takes hold of his limbs; their soft forms are being enveloped by a thin bark, their hair grows transforming into leaves, their arms and feet into tree branches, a moment before so fast they were immobilized in roots they were fixed on the ground, a treetop tree has the place of its head; her splendid head is beauty and is the only thing that remains of her, and God speaks to her like this, "Okay, you can't be my wife anymore, at least you'll be my tree."

<sup>247</sup>In Greek mythology, **Peneo** (Greek Πηνειός) was a river God and one of the three thousand rivers. Son of the Ocean and Thetis. Along with the nymph Creúsa, he had four children, among which are: Hygieia, King of the Little Pencils, and three daughters, Cirene, Dafne and Estilbe. However, according to other sources, Cyrene is considered one of his wives. Estilbe had, along with the sun god Apollo, two twin sons, Centaurs and Lapita, eponymous to the town of the same name. Eros, the Greek God of love, threw an arrow at Apollo to make him fall in love with Peneus' daughter Daphne. According to the myth, Eros's purpose was for Daphne to despise Apollo, in revenge for Apollo's mockery of his bow prowess. Consequently, Daphne implored help to Peneo, God of the river, who transformed it into a laurel, a tree that from that moment would be sacred to Apollo. In an arcade version of the myth, Daphne was the daughter of the Thief God.



## **Euripides, fragment 248**

"Oh beautiful Sun! Apollo, how you have destroyed me! For just reason, mortals call you Apollo."

**248Euripides** (Greek, Εὐριπίδης) (Salamis, 480 BC - Pella, 406 BC) was one of the three great tragic poets of antiquity, along with Aeschylus and Sophocles.

## The Tree of Huluppu

The worship of trees as well as the combined symbols of the Tree of life and that of knowledge, usually in the figure of a single divine tree giver of eternal life, the serpent and the Muse<sup>249</sup> personifying beauty<sup>250</sup>, which has as a task imposed by the gods to take care of it, tree. Giver of wisdom and eternal life through the golden fruit. Sometimes transforming into the same tree, as is the case of the Daphne who, fleeing from Apollo, becomes the Laurel tree, or Hathor and Isis in Egypt who nurse the pharaoh with the sap of life that is also knowledge of Architecture.

<sup>249</sup> In Greek mythology, the muses (in ancient Greek μουσαι "mousai") are, according to the oldest writers, the inspiring divinities of the arts: each of them is related to artistic and knowledge branches.

<sup>250</sup> **The Corinthian** order is the most elegant and ornate of the classical architectural orders. Its creation is attributed to Callimachus in the 4th century BC. C. It is essentially similar to the Ionic order, from which it differs basically in the shape and size of the capital. One of the most remarkable constructions executed according to the stylistic guidelines of the Corinthian order is the monument of Lisícrates in Athens, raised towards 334 a. C.

All these symbols have their root and cultural field in Indo-European culture.

"In the middle of the city street and on either side of the river was the tree of life, which produces twelve fruits, bearing fruit each month; and the leaves of the tree were for the healing of the nations. " (Revelation 22: 2) Inanna cares for the seed of the Sumerian tree of life, the Huluppu, and it becomes a great tree.

Within the symbolism of the Sumerian tree of life are three beings: a snake, a bird and the goddess Innana.

It asks Gilgamesh for help, who shakes the tree to drive away the creatures. In this way, Gilgamesh can make with the wood of that tree a throne for Inanna, who in turn, gifts Gilgamesh with the drum with which he would later reunite the warriors. Sumerian Hymns on the Tree of Huluppu After heaven and earth were separated and humanity was created, after heaven (Annu the circular sky), Enlil [251](#)

(the lord of the winds) and Ereskigal took possession of heaven, earth, and the underworld after Enki [252](#) set sail. (Towards the primordial waters.) And the sea

[251](#) In Sumerian mythology, **Enlil** (also, sometimes, Ellil in later Akkadian, Hittite, or Canaanite texts), was the lord of heaven and earth, worshiped by other Mesopotamian peoples, such as the Akkadians, Babylonians, Canaanites, and Assyrians. It is quoted in the Hammurabi Code.

[252](#) **Enki** o **Enkil** (en sumerio: EN.KI) era un dios de la mitología sumeria, posteriormente conocido como **Ea** y así conocido en las mitologías acadia y babilónica. Significa *El señor de la tierra*, era hermano del dios Enlil, e hijo de Anu. Su misión era la de crear a los hombres e impulsar a que otras divinidades creasen. Dota a los humanos con las artes, oficios y medios técnicos para la agricultura.

moved in ebb and flowed towards the glory of the Lord, That day, a Huluppu tree planted on the banks of the Euphrates river and uprooted by the south wind and swept away by the river. A goddess walking along the shore recognized the swaying tree, and at Annu's urging<sup>253</sup>, the sky god and Enlil, the lord of the winds, took him to Innana's garden in Uruk. She carefully cared for the tree. And with his love he hoped that from this tree he would receive a throne. After ten years, the tree had matured. But in the meantime, to his horror, he realizes that his hopes will not be fulfilled, because during that time a dragon had built its nest at the foot of the tree. The Anzu raised her young in the treetop, and the demon woman Lilith<sup>254</sup> he had his house in the middle (of the tree). But Gilgamesh, who had heard of Inanna's plight, came to her rescue. He removed his heavy armor and killed the dragon with his heavy bronze

<sup>253</sup> In Sumerian mythology, An (in Sumerian \* **An 'heaven'**) or **Anu** (in Akkadian) was the god of heaven, lord of the constellations, king of the gods, who lived with his wife, the goddess Ki (in Sumerian "earth" or Antu in Akkadian), in the highest regions of the sky. It was believed that he had the power to punish those who had committed crimes, and that he had created the stars as soldiers to destroy the wicked. His attribute was the royal tiara. His servant and minister was the god Ilabrat

<sup>254</sup> **Lilith** (from Hebrew: לילית) is a legendary figure from Jewish folklore, of Mesopotamian origin. She is considered Adam's first wife, prior to Eve. According to legend, he abandoned Adam to leave Eden. Then she settled next to the Red Sea, along with her children, and there she was united with Asmodeo or Samael, who became her lover. Later, he became a demon that unites with men like a succubus, begetting children (the lilim) with the semen that the men unintentionally spill when they are sleeping (night pollution). She is represented with the appearance of a very beautiful woman, sometimes winged. He was given these demonic qualities to scare Jewish children.

ax, which weighed seven talents and seven mines. The Anzu fled to the bush with her young, while Lilith, petrified with fear, knocked down her house and fled into the desert. Once upon a time there was a tree, a Huluppu, a tree. It had been planted on the bank of the Euphrates, it was watered by the Euphrates. The violence of the South Wind tore off its roots, tore off its crown, the Euphrates carried it to its waters. The woman, spinning with fear at the word of An, (Heaven) circling with fear at the word of Enlil, took the tree in her hand and brought it to Ereka: "I will take it to the fruitful garden of Inanna." The woman held out the tree with her hand, placed it by her foot, Inanna held out the tree with her hand, placed it by her foot. When will a throne be fruitful? for me to sit down, he said, when will a fruitful bed be for me to lie down on? he said.

The tree grew large, its trunk had no foliage, at its roots the snake that knows no charm established the Imdugud bird's crown nest<sup>255</sup> her young man deposited in her bosom to the maid Lilith built her house the always laughing, always joyful of cleaning,

<sup>255</sup> **Anzû** (previously incorrectly read as Zu due to confusion with the AN / dingir symbol), or in its Sumerian version Imdugud (He who knows the Heavens), is a minor divinity of the Akkadian and Sumerian mythology personification of the South Wind and storm clouds. Like her mother, the goddess Siris is depicted in ancient Mesopotamian mythology as a bird man who breathes water and fire, although she occasionally depicted as a griffin (bird's body and lion's head).

the cleaning Inanna how she cries as the light broke, as the horizon lit up when utu (the sun)<sup>256</sup> He left the "field of glory", his sister, the goddess Inanna (Venus) says to her brother Utu (Shamash in Mesopotamian mythology and Shemesh in Hebrew): "My brother, after in ancient days the destiny, after abundance had satiated the earth, after An had taken heaven, after Enlil had taken earth, after Ereshkigal had taken the lower world as a prize.

After setting sail, after setting sail, after the father set sail for the lower world, against the king, the little ones were thrown, against Enki, the great ones were thrown, their little stones by the hand, their big stones. From the dancing reeds, the keel of Enki's boat, overwhelmed in battle like a storm of attack, against the king, the water at the head of the boat, devours like a wolf, against Enki, the water in the back of the boat, the attacks down like a lion. Once upon a time there was a tree, a Huluppu, a tree had

<sup>256</sup> In Mesopotamian mythology, Šamaš or **Shamash** (Utu for the Sumerians and Tammuz for the Babylonians) was the holder of justice. He was the local god of Babylon (with other names Marduk or Merodac) he was elevated to the supreme god. The Akkadians and Babylonians considered Shamash the son of Anu, or at other times Enlil. During the Sumerian period he was considered the son of Nannar and Ningal, and brother of Inanna and Iskur. In the Akkadian period he was, along with Sin and Ishtar, a member of the "Triad of Gods with Celestial Relationships". Sometimes he appears with his wife Sherida (Aya for Akkadian and Babylonians). He was represented with an eight-pointed solar disk or by a male figure from whose shoulders flames emanated; in later times, its symbol was also the balance. He was identified with

number 20



been planted on the bank of the Euphrates, it was watered by the Euphrates. The violence of the south wind tore off its roots, tore off its crown, the Euphrates carried it to its waters. The woman, wandering in fear at An's word, wandering in fear at Enlil's word, took the tree in her hand and brought it to Erech: "I will take it to Inanna's fruitful pure garden." The woman held out the tree with her hand, placed it next to her foot, Inanna (Venus) held out the tree with her hand, placed it next to her foot, when will a throne be fruitful for me to sit on? She said. When it will be a fruitful bed for me to lie down on, "she said. Her brother, the hero, the brave Utu (Sol), was not with her in this matter.

When the light first appeared, the horizon lit up, when Utu (Sun) left the field of glory. Her sister, the goddess Inanna, speaks to the hero Gilgamesh<sup>257</sup> My brother, after days of old fate had been decreed, after abundance had satiated the earth, after one had taken heaven, after Enlil had taken earth, after

<sup>257</sup> **Gilgamesh** Gilgameš, /gɪl.'ga.meʃ/formerly Bilgamesh) or Gilgamés was a sovereign of the Sumerian city of Uruk (current Warqa, in Iraq) and a hero of Mesopotamian mythology. According to the Royal Sumerian List, Gilgamesh, son of the goddess Ninsun and of a priest named Lillah, was ruler of the Kulab district and fifth king of Uruk. Towards the year 2750 a. C. happened to Lugalbanda, reigned for years and left the throne to his son Ur-Nungal, who ruled for 30 years. The earliest scholars of the Sum



language misread his name as Izdubar. He has achieved fame above all as the protagonist of the Gilgamesh Poem, considered the oldest literary work in the world. In it, his exploits are recounted, accompanied by his friend Enkidu, and his quest for immortality after his death.

Ereshkigal<sup>258</sup> he had taken the nether world as his prize, after he sailed, after he sailed, after the father sailed to the nether world, against the king, the little ones were thrown, against Enki, the great ones were thrown, their little ones hand stones, his great stones from the dancing reeds, the keel of Enki's boat, overwhelmed in battle like a storm of attack, against the king, the water at the head of the boat, devours like a wolf, against Enki, the water in the back of the boat falls like a lion.

Once upon a time there was a tree, a Huluppu, a tree: it had been planted on the bank of the Euphrates, it had been watered by the Euphrates. The violence of the South Wind tore off its roots, tore off its crown, the Euphrates carried it to its waters. The woman, wandering in fear at An's word, wandering in fear at Enlil's word, took the tree in her hand and brought it to Erech: I will take it to the fruitful pure garden of Inanna the (Queen of the night.)

<sup>258</sup> **Ereshkigal** is the goddess of the underworld in Sumerian-Akkadian mythology. He rules the underworld with his consort Nergal. She is the daughter of Anu and sister of the goddess Ishtar, and was once a heavenly goddess. However, she was kidnapped by the dragon Kur and taken to the underworld, where she became the queen.

The woman reached out the tree with her hand,  
placed it next to her foot, Inanna reached out the tree  
with her hand and placed it next to her foot: "When  
will a throne be fruitful for me to sit on?" it would be  
a fruitful bed I'd lie on, " he said. The tree grew large,  
its trunk had no foliage, at its roots the snake that  
does not know the charm installed its nest, Her  
brother, the hero Gilgamesh, stayed with her in this  
matter, put on armor that weighed fifty mines around  
her waist, Fifty mines were handled by him as thirty  
shekels His road ax, Seven talents and seven mine he  
took in his hand, at its roots it knocked down the  
serpent that knows no charm, in its crown the  
Imdugud bird took its young, climbed the mountains,  
in the midst of the maid Lilith knocked down her  
house, fled to the waste. The tree: uprooted its roots,  
tore its crown. The sons of the city who accompanied  
him cut his branches. He gives it to the goddess  
Inanna for her throne, he gives it to her for her bed

she molds her roots. In a pukku<sup>259</sup> for him, he forms his crown into a mikku<sup>260</sup> for him.

### **Lilith, Adam's first wife**

There is a rabbinic interpretation commenting on the quote from Genesis 1:27, “So God created man in His image; in the image of God created he him; male and female he created them ». It can be interpreted that this woman created before Adam's rib was used to create Eve, is the first woman of Adam known as Lilith, who abandoned Adam and the garden.

The Genesis Rabba, midras (exegesis of a biblical text) on the book of Genesis, compiled in the fifteenth century in Israel, points out that Eve did not yet exists on the sixth day of Creation. According to

<sup>259</sup> El **pukku** The pukku or ball is made from the root of the tree, where the snake / river resided. We will remember that Enki's ship is being assaulted by the storm and the flood tide, and this action is attacked by the hail bombardment. Since hail stones are round as balls, they can be quite large, dangerous and destructive, and would be perceived as being hit or driven by the South Wind storm, it would identify the pukku / ball as a symbolic hail stone. The mikku / stick is, of course, the driving force of the South Wind. There is no evidence in the poems that the stick can represent lightning. And once again, Gilgamesh's gax mimics the action of the South Wind. Lightning is not referenced in any of the Mikku related episodes in some Sumerian Akkadian dictionaries it is translated as drum.

<sup>260</sup> Wooden mass with a stick.

the Yalqut Reubeni<sup>261</sup>, Collection of Kabbalistic Commentaries on the Pentateuch, compiled by R. Reuben ben Hoshke Cohen (died 1673) in Prague: Yahweh then formed Lilith, the first woman, in the same way that he had formed Adam.

From the union of Adam with this female, and with a similar one named Naamá, sister of Tubalcaín, Asmodeo was born as well as innumerable demons that still torment humanity. Many generations later, Lilith and Naama appeared before Solomon's court disguised as harlots from Jerusalem.

There is a myth about Adam and Lilith, he wanted to have sex with Lilith but she refused for not wanting to be under him, saying offended why should I lie under you ?, I was kicked from the dust therefore I am a like you. As Adam tried to force her, Lilith spoke the magical name of God and disappeared and left him.

The only mention in the Bible of such a creature appears in Isaiah 34:14: פגשו ציִים את־אִיִּים וּשְׁעִיר עֶלְ-רָעָהוּ יִקְרָא אֶךְ־שֵׁם הַרְגִיעָה לִילִית וּמִצָּאָה לָהּ מְנוּחָּ:

<sup>261</sup> The Yalqut Reubeni (Ruben Collection) is a 17th century midrashim collection by Rabbi Reuben Hoschke Kohen, first printed in Prague in 1660. The collection includes expansions of rabbinical legend such as those related to Jannes and Jambres, Lilith, etc.

In the Jerusalem Bible the passage is translated as: Wild cats will be joined by hyenas and one satyr will call the other; Lilith will also rest there and will find rest in it ». In the Vulgate<sup>262</sup> לילית was translated by Lamia.

The name Lilith is a variation of Lilith, which has its origins in the Hebrew voice "לילית" and this from the Sumerian "lilu", whose meaning is "nocturnal", and which is etymologically interpreted as "goddess of the night". It should be remembered that this is the name of a figure from Jewish mythology, which had its origins in the Babylonian Talmud, and who was linked to the female Venus goddesses of the Babylonian Assyrian cultures, which is why in ancient times it was given the interpretation of "night monster". Different approaches to the word Sun Regarding the figure and etymological relationships of the word Sun in Hebrew, (in Sumerian Utu and in

<sup>262</sup> The Vulgate is a translation of the Hebrew and Greek Bible into Latin, made in the late 4th century (382 AD) by Jerome of Estridon. It was commissioned by Pope Damasus I two years before his death (366-384). The version takes its name from the phrase *vulgata editio* (published edition) and was written in ordinary Latin as opposed to Cicero's classical Latin, which Jerome of Estridon mastered. The aim of the Vulgate was to be easier to understand and more accurate than its predecessors.

The Latin Bible used before the Vulgate, the *Vetus Latina*, was not translated by a single person or institution and was not even uniformly edited. The quality and style of the individual books varied. Most of the translations of the Old Testament came from the Greek Septuagint. In the fourth century, the *joanic comma* (in Latin, *comma johanneum*) may have been added, as a gloss in the verses of the First Epistle of John 7-8, and was later added to the text of the epistle, in the Latin vulgate, around 800.

Mesopotamian Shamash in Hebrew Shemesh, "the lord is a sun"). The connection between the work of God and the number Six is first established in the Work of Creation of the Six Days of God, which then forms the basis of the Six Days of Work and Saturday as a day of rest. It is, therefore, one of the more firmly established numerical teachings in the Bible. Similarly, the connection between Six and the Sun is established in the repetitive reference to man's work "under the sun" in Ecclesiastes.

These links are further integrated into the letters of the words (HaShemesh, The Sun), which represents an anagram of the Hebrew word for a six-sided geometric figure, (Meshushah, Hexagon), from the root (Sheysh, Six).

This root will be seen below in the discussion of 666 and Solomon's Gold. To understand the word Sun, in Hebrew (Shemesh) we will have to study different expressions with similar gematria, (Gematria, the geometry of the word or numerical value of the letters and the written word) as is the case of the word Dvir, "verb" is the Holy space of the saints in the temple of Solomon, with gematria 216 or  $6 * 6 * 6$ . The word Dvir has a gematria of 216, that is, a cube of side 6 or  $(6 * 6 * 6)$ . In the construction of

this space, the Greco-Latin concept of "cubic ratio" is implied, whose center is the number  $\pi$ . The anagram of the word "Dvir" is the word "Hexagon", in a clear reference to a cube whose perspective draws a 6-sided figure in space whose length is  $\pi$ . Another phrase related to the word "Dvir" is "20 cubits" or "Twenty Cubits", "Esarim Amah", the Dvir of the temple of Solomon was organized as a space of 20 cubits x 20 cubits.

The space between the wings of the cherubs was 10 cubits. All this symbology can be better understood by studying the Egyptian sacred elbow. <sup>263</sup> used in construction in Egypt since dynasty III, length 0.5236 mt ruler that was distributed in 28 inches ending in the symbol of two sparrows, from this symbology arises the cherubim symbol of the Ark of the covenant, similar to the Symbology of two doves perching on Delos in the temple of Apollo Pythius, as well as in the book of Amduat, the most preserved version is found in the tomb of Seti I Kv17, in the V

<sup>263</sup> The main linear unit of measurement is known as the Royal Elbow, and in the II and IV dynasties it was equivalent to 0.524 m. of length. It was divided into 28 "inches or fingers" of 1.87 cm, giving rise to many other "sub-measures". For example, the "span" of four fingers, which in turn was one-seventh of the elbow. This unit of measurement has been used since at least the III Egyptian dynasty, around the year a. C. Many specimens of elbow have endured; some of them were made as ceremonial units of measure were kept in temples. An exact sample of this measurement can be seen in the "King's Chamber" of the Great Pyramid of Giza, a masterpiece of granite seating with a width of 10 Royal Elbows (5.24 m.) And length of 20 Royal Elbows. (10.48 m.).



hour two sparrows can be seen perching on a cumulus on a pyramid. The third chamber, called Dvir or Kodesh Ha-Kodashím was the holiest place in the Temple of Solomon. In Latin it is known as Sancta Sanctorum and in Spanish as "Santo de los Santos".

This last enclosure was at a higher level than the Hejal and could only be accessed by climbing a ladder. The Dvir was shaped like a cube of about  $20 \times 20 \times 20$  cubits. At its center was the Ark of the Covenant (made of acacia wood, covered with gold plates and with four rings at the corners where poles were eventually placed to transport it; inside the Ark the Tablets of the Law, given by God to Moses, and the Tablets to in turn they had engraved the Ten Commandments, serving as a connection between God and Israel). This phrase has gematria ( $6 * 6 * 6$ ) whose result is 216. The number ( $6 * 6 * 6$ ) appears in important passages of the Biblical text. Jeremiah 10.12 reads "He made the earth, with his power, he established the word with his wisdom, and he stretched out the heavens according to his discretion," "He made the earth." "Asah Aretz" has gematria ( $6 * 6 * 6$ ), and the phrase "Therefore let there be light" "Yahi Moroth" has gematria ( $6 * 6 * 6$ ). This phrase is related to the number ( $7 * 7 * 7$ ).

The complete phrase of the biblical text is "In the firmament of heaven" whose gematria is  $(7 * 7 * 7)$  "Therefore let there be light"  $(6 * 6 * 6)$ . The sum of both terms results in "1443" which is equal to  $3 \times 13 \times 37$ , relating the entire number base of the books of the Old Testament. Another phrase with gematria  $(6 * 6 * 6)$  is "The Ark of God", Arun Ha Qadosh and the phrase "The Holy Crown", Nezar Ha Qadosh. The amount of talents King Solomon collected in one year was 666, in a clear reference to the work of the sun. If we study the phrase written in Hebrew "Kakarva sheish sheish himmayoth sheish" in Castilian "talents 666",  $(\pi, \pi, \pi)$  the first 3 letters form the word sun, in Hebrew "Shemesh". This is consistent with the Hebrew phrase "The Lord is a sun", with gematria  $(6 * 6 * 6)$ <sup>264</sup>.

<sup>264</sup>The King's name, **Nebuchadnezzar**, has  $6 * 6 * 6$  gematria. Nebuchadnezzar II (c. 630-562 BC) is probably the best-known ruler of the Chaldean dynasty of Babylon. He reigned between the 605 a. C. y 562 a.C.

Another significant number or phrase in both Greek and Hebrew is the word "Biblos", books, it has gematria 314, in an unequivocal reference to the number  $\pi$ , as well as the Hebrew word "Shadday" one of the names of God, with gematria 314 If we study the metrics of the words associated with the sacred spaces of antiquity, we discover that these works were organized from the numerical and geometric.

# Ziusudra

*Ziusudra*<sup>265</sup> (also Utnapishtim for Babylonians or Atrahasis for Akkadians), he is a hero of Sumerian mythology, similar to the Biblical Noah protagonist of the Indo-European myth about the universal flood, the oldest version found is found in a tablet found at Nippur. The archaeological remains provide good reason to believe that Ziusudra was a prehistoric ruler of the historic city Shuruppak.

“Then the flood spread. After the flood, royalty descended from heaven; royalty was in Kish. ”

Sumerian text The oldest copy is found in the British Museum, in room 56 on Mesopotamia identified as ME-78941 Nippur. Story about the Sumerian flood I want (...) right? the destruction of my human race

**265 Ziusudra** (**Sumerian:** 𒌷𒍪𒈾𒀭𒊩𒌆𒂗𒋕 *ZI.UD.SUD.RA* *Ziudsura(k)* "life of long days"; Greek: Ξισουθρος, translit. *Xisuthros*) or **Zin-Suddu** (**Sumerian:** 𒌷𒍪𒈾𒀭𒊩𒌆𒁺𒃶 *ZI.IN.SUD.DU*) of Shuruppak (c. 2900 BC) is listed in the WB-62 Sumerian king list recension as the last king of Sumer prior to the Great Flood.

For Nintu I want to contain the destruction of my creatures I will return people to their establishments They will build cities everywhere And I will make your shadow gentle Then he asks Ziusudra (El Noe Sumerio) to create a boat and take refuge with the different species of animals, until the flood passes. Ziusudra heard beside him Standing on the left side of the wall (...): «By the wall, I will tell you a word (Listen) my word listen to my instructions A flood is going to flood all the dwellings All worship centers To destroy the seed of Humanity (...) (Such) is the decision the decree of the Assembly (of the gods) (Such) is the word of An, Enlil (and Ninhursag) (...) the destruction of royalty All storms and winds were unleashed (in the same instant) The flood invaded the centers of worship After the flood had swept the earth for seven days and seven nights. And the huge boat had been bobbed on the vast waters by the storms. Utu<sup>266</sup> (Sumerian Sun God) came out, illuminating the sky and the earth, Ziusudra then opened a window of his enormous boat, Utu made penetrate his rays inside the gigantic boat. King

<sup>266</sup> Utu, later worshiped by eastern Semitic peoples such as Shamash, Shemesh in Hebrew was the ancient Mesopotamian sun god, god of justice, morals and truth, and the twin of the goddess Inanna, the queen of heaven. Its main temples were in the cities of Sippar and Larsa. It was believed that he rode through the skies in his solar car and saw all the things that happened in the day. He was the executor of divine justice and was thought to assist those in distress. According to Sumerian mythology, he helped protect Dumuzid when the Galla demons attempted to drag him to the Underworld and appeared to the hero Ziusudra after the Great Flood. In the Gilgamesh epic, help Gilgamesh defeat the ogre Humbaba.

Ziusudra (then) prostrated himself before Utu (Sun).  
The king immolated him with a large number of oxen  
and rams

"You will call upon heaven and earth (...)"

An and Enlil called for heaven and earth (...)

They brought up the animals that emerged from the  
ground. King Ziusudra prostrated himself before An  
(heaven) and Enlil, An and Enlil took care of  
Ziusudra, they gave him life as that of a god, they  
brought down for him an eternal breath like (that of)  
a god. Then to King Ziusudra, who saved from  
destruction

The seed of humanity at that time

The seas, in the East, in Dilmun, made him live. This  
was later reflected in Assyrian mythology in the  
Akkadian poem, Atrahasis, in which the hero is  
Atrahasis.

The god Enki<sup>267</sup> (Sumerian equivalent freshwater lord of the Babylonian god Ea) warns Ziusudra, the ruler of Shuruppak, to build a great boat; (The passage that describes the instructions for building the boat is lost.) When the tablet resumes, it is describing the flood. A terrible storm lasted for seven days, "the huge boat had been thrown over the great waters", then Utu (Sun) appears and Ziusudra opens a window, prostrates himself and sacrifices an ox and a sheep. Empty of text, and the text resumes, the flood has apparently ended, and Ziusudra prostrates himself before An (heaven) and Enlil (Breath or Lord of the winds), who give him "everlasting life" and lead him to live in Dilmun.

The rest of the poem cannot be translated. Ziusudra's epic adds an element on lines 258–261 not found in other versions, that after the flood of the river "the king Ziusudra... they caused them to inhabit the land of the country of Dilmun, the place where the sun rises. " In this version of the story, the Ziusudra boat

<sup>267</sup> **Enki** (/ 'Enki /; Sumerian: dEN.KI) is the Sumerian god of water, knowledge (gestú), mischief, craft (gašam) and creation (nudimmud), and one of the Anunnaki. Later he was known as Ea in Akkadian and Babylonian mythology. Originally he was the patron god of the city of Eridu, but later the influence of his cult spread throughout Mesopotamia and among the Canaanites, Hittites, and Hurrites. It was associated with the southern band of constellations called Ea stars, but also with the constellation AŠ-IKU, the Field (Pegasus Square). Starting around the second millennium BC, the numerical ideogram of "40", sometimes referred to as his "sacred number", he sometimes referred to it in writing. The planet Mercury, associated with Babylonian Nabu (Marduk's son) was, in Sumerian times, identified with Enki.

floats down the Euphrates River to the Persian Gulf (instead of going up a mountain or upriver to Kish). The Sumerian word KUR on line 140 of the Gilgamesh flood myth was interpreted as "mountain" in Akkadian, although in Sumerian, KUR often meant "land", especially a foreign country. A Sumerian document known as the Shuruppak Instructions dated by Kramer around 2600 B.C., refers in a later version to Ziusudra. Kramer declared that "Ziusudra had become a venerable figure in the literary tradition in the middle of the third millennium BC." Lambert, W. G. ; Millard, A. R. (1999), *Atrahasis: The Babylonian Story of the Flood*, Eisenbrauns, ISBN 1-57506-039-6 Ziusudra is also mentioned in other ancient texts, "The death of Gilgamesh<sup>268</sup>" and The First Rules Poem", and the latest version of Shuruppak's instructions <sup>269</sup>.

<sup>268</sup> **Gilgamesh** (Gilgameš, /gɪl.'ɡa.meʃ/antiorment Bilgamesh) or Gilgamés was a sovereign of the Sumerian city of Uruk (current Warqa, in Iraq) and a hero of Mesopotamian mythology. According to the Royal Sumerian List, Gilgamesh, son of the goddess Ninsun and of a priest named Lillah, was ruler of the Kulab district and fifth king of Uruk. Towards the year 2750 a. C. happened to Lugalbanda, reigned for years and left the throne to his son Ur-Nungal, who ruled for 30 years. The earliest scholars of the Sumerian language misread his name as Izdubar.

<sup>269</sup> **Shuruppak** (Sumerian: 𒍪𒌷𒍪𒍪 *Šuruppaka*, " the place of healing "), modern Tell Fara, was an ancient Sumerian city located about 55 kilometers (35 miles) south of Nippur, on the banks of the Euphrates in the Al-Qādisiyyah governorate of Iraq. Shuruppak dedicated himself to Ninlil , also called Sud, the Goddess of grain and air.



## Atrahasis

Atrahasis is the title of an Akkadian epic from the 18th century BC. C. Recorded in various versions on clay tablets. It is named after its protagonist, Atrahasis, whose name means "extremely wise." The Atrahasis tablets include both a creation myth and a flood account, which is one of the three surviving stories of the Babylonian Flood. The name "Atrahasis" also appears on one of the Sumerian king lists as king of Shuruppak in the pre-flood times. Atrahasis, also Atar-hasis and Atram-hasis, is an Akkadian term for a manuscript signed and dated by a copyist named Kasap-aya in the time of Ammi-saduqa, king of Shuruppak. It is an extensive poem that covers from the origin of the world to the creation of man, in addition to the narration of the Flood among others. Currently the oldest and most complete copy is in the British Museum in London in

room 56 Mesopotamia, identified as ME-78941. The earliest known copy of the epic tradition on Atrahasis can be dated (scribal identification) to the reign of Hammurabi's great-grandson, Ammi-Saduqa (1646–1626 BC), but there are several fragments of ancient Babylon; it continued to be copied in the first millennium BC.

The Atrahasis story also exists in a later fragmentary Assyrian version, which was first rediscovered in the Ashurbanipal library, but, due to the fragmentary condition of the tablets and ambiguous words, the translations had been uncertain. Its fragments were first assembled and translated by George Smith as *The Chaldean Account of Genesis*; the name of its hero was corrected to Atra-Hasis by Heinrich Zimmern in 1899. The history of Atrahasis is also known as Utnapishtim (for the Babylonians) or Ziusudra (for the Sumerians). In its fullest surviving version, the Atrahasis epic is written on three tablets in Akkadian, Babylon: Lambert and Millard, pages 8–15. Tablet I: When the gods were in the way of men. After (batch launch), the sky is ruled by Annu, the land by Enlil and the freshwater sea by Enki. Enlil assigned young theologians to do agricultural work and maintain the rivers and canals, but after 40 years, the lesser gods rebelled and refused to do

strenuous work. Instead of punishing the rebels, Enki, who is also the kind and wise counselor of the gods, suggested that humans be created to do the job. The mother goddess is assigned the task of creating humans by forming clay figures mixed with the flesh and blood of the slain god Geshtu-E, "a god who had intelligence" (his name means "ear" or "wisdom").

All the gods in turn spit on the clay. After 10 months, a specially made uterus opens and humans are born.

Tablet I continues with legends about overpopulation and pests. Atrahasis is mentioned at the end of tablet

I. Tablet II begins with increased human overpopulation and the god Enlil sending the first famine and drought at 1200 year intervals to reduce the population. In this epic, Enlil is depicted as a cruel and whimsical god, while Enki is depicted as a kind and helpful god, perhaps because Enki's priests were writing and copying the story. Tablet II is largely damaged, but ends with Enlil's decision to destroy humanity with a flood and Enki bound by an oath to keep the plan a secret.

Tablet III of the Atrahasis epic contains the story of the flood. This is the part that was adapted on the Gilgamesh Epic Tablet XI. Atrahasis Table III tells how the god Enki warns the hero Atrahasis ("Extremely wise") of Shuruppak, speaking through

a reed wall (possibly an oracle) to dismantle his house (perhaps to provide a construction site) and build a boat to escape the flood planned by the god Enlil to destroy humanity. The ship must have a roof "like Absu" (an underground freshwater kingdom presided over by the god Enki), the upper and lower decks were sealed with bitumen. Atrahasis boards the boat with his family and animals and seals the door. The storm and the flood begin. Even the gods are afraid. In tablet III iv, lines 7-9, the words "river" and "shore" are used, which probably means the Euphrates River, because Atrahasis appears in WB-62 as a list of Shuruppak who was on the Euphrates River. After seven days the flood ends and Atrahasis offers sacrifices to the gods. Enlil is furious with Enki for violating his oath. But Enki denies violating his oath and argues, "I made sure that life was preserved." Enki and Enlil agree on other means to control the human population.

Lambert and Millard, *Cuneiform Texts from Babylonian Tablets in the British Museum*, London, 1965.

Atrahasis, also Atar-hasis and Atram-hasis, is an Akkadian term that gives its name to a manuscript signed and dated by a certain Kasap-aya in the time

of Ammi-Saduqa, who reigned from 1646 BC. C. until 1626 a. The oldest and most complete copy is in the British Museum in London in room 56 Mesopotamia, identified as ME-78941.

The gods had to drain the rivers and clean the channels, and the borders of life on earth, the gods drained the bed of the Tigris and then they drained the Euphrates.

After 3,600 years of this work, the gods finally begin to complain. They decide to go on strike, burning their work tools and surrounding "the home of the main god Enlil (the main temple of the god)." Nusku, the vizier of Enlil, searches for him and finds him resting in his bed, alerting him to the crowd angry outside. These scare Enlil. Nusku advises Enlil to summon other great gods, especially Annu (God of heaven) and Enki (God of freshwater and the underworld of water). Annu advises to find out who he is the leader of the rebellion and they send Nusku to ask the crowd of the gods, who is their leader. The crowd answers, "Each of us gods has declared war!" Belit-ili the mother goddess (goddess of the womb or goddess of the womb) is present, let the mother goddess create the descendant, and let man bear the burden of the gods!

When the higher gods see that the work of the lower gods is too heavy, they decide to sacrifice one of the rebels, for the good of all. They will take a god, kill him, and create humanity, mixing the god's flesh and blood with clay. Then Enki instructs them on purification rituals for the first, seventh, and fifteenth days of each month. The gods sacrifice Geshtu-E<sup>270</sup>, "a god who possesses intelligence", "ear" or "wisdom") and humanity is formed from his blood and clay. After the mother goddess mixes the clay, the entire troop of gods spits saliva onto it. So Enki and the mother goddess take the clay in "the room of destiny," where... The mother goddesses (womb goddesses or womb goddesses) were mounted. Enki mixed the clay in Her presence (Belit-ili, Ninhursag,). That she kept reciting a spell, While Enki stayed and witnessed everything, he made her recite. When she had finished her spell, she pinched fourteen pieces of clay, and put two sets, seven pieces on the right, seven on the left. Between them, she left a mud brick. The creation of man seems to be described here as if it were analogous or similar to

<sup>270</sup> In **Akkadian** and Sumerian mythology, Geshtu-E (also Geshtu, Gestu) was a minor god of intelligence. The legend related in the Atrahasis poem, tells that he was sacrificed by the superior gods and his blood used to create humanity.

the process of making bricks: first the kneading of the clay and then the parts are pressed, which will become bricks. Here, the seven parts on the right become males and the seven on the left become females. The brick that is placed between the two groups can be a symbol of the fetus, since when the clay pieces are ready to be "born", their birth is described as this: When the tenth month came, She the goddess of birth together with her staff, opened the womb. Just as someone puts a wooden spatula into a brick kiln, to remove the bricks, the womb goddess or midwife uses an assistant to check and see if the womb (uterus) has dilated enough for the birth.

After the seven men and seven women are born, the birth goddess gives rules for birth celebrations: they should last for nine days in which a mud brick should be left. After nine days, the husband and wife could resume marital relations. At first, the gods' solution to their difficulties goes well: men make new picks and hoes, and dig larger canals to feed themselves and the gods. But after 1,200 years, the population has reproduced so much that Enlil has trouble sleeping. The country was as noisy as a bellowing bull. The gods grew agitated and without peace, with the deafening riots, Enlil also had to listen to the

noise. He addressed the higher gods, the noise of humanity has become too great, I lose sleep with the riots. Give the order for the -surrupu- (disease) to break out. The plague breaks out, but Atrahasis, sage, appeals to his god Enki for help. He advises him to get people to stop praying to their personal gods and to start praying and offering sacrifices to the plague god, Namtar. Namtar is so embarrassed by this attention show that he wipes "his hands away" and declares the end of the plague.

After another 1200 years, humanity has multiplied again to the point that Enlil's ordinances about noise are violated. This time Enlil decides a drought to reduce the number of inhabitants, and he manages to contain Adad, the god of thunder rains, to contain the rains. Again Atrahasis appeals to Enki, and again he advises him to focus worship on a responsible god. Adad also feels ashamed, and releases his rain.

Another 1200 years go by, and the noise becomes huge. This time, Enlil wants to make sure that no god can weaken his resolve, so he declares "a general embargo on the gifts of all nature. Annu and Adad were to save heaven, Enlil earth, and Enki the waters, and see that no means feeding reaches the human race. " In addition, Enlil decrees infertility: "That the womb is too tight to let the baby out." Things finally



get pretty bad: When the second year arrived, the men had already exhausted what was stored. When the third year arrived, the looks and beauty of the people were changed by hunger. When the fourth year arrived, her appearance and demeanor had declined, her shoulders looked good, she sat with her shoulders slumped, her people hunched out in front of the audience.

When the fifth year arrived, a daughter would look at her mother; A mother would not open the door to her daughter... When the sixth year came they served a daughter for a meal, served a son for food. Although the tablets here are broken and the text is fragmented, Enki appears to be thwarting the "full starvation" plan and releasing large quantities of fish to feed hungry people. Enlil is furious with Enki, but the break is on the same level as the rest of the gods, and he also goes against a plan to which all had agreed. Convinced to erase humanity from the face of the earth, Enlil decides two things: Enki will create a flood to erase them and they will force him to swear not to interfere with destruction. Enki opposes the idea of the flood! ("Why should I use my power against my people? ... That kind of work is for Enlil!"), But apparently he finally has to take the oath. After another break, the text continues with

Enki heading to Atrahasis to warn him of the impending flood. Enki actually speaks to the walls of Atrahasis' reed hut, not to act against his oath: Wall, listen to me carefully! Cane shack, make sure you listen to all my words! Dismantle the house, and build a ship ... Let the roof be like Absu, that not even the sun can penetrate inside! Make upper and lower covers 1, when boarding they must be very strong, the bitumen is strong.

Atrahasis gathers the elders of Shuruppak and makes an excuse to leave the city: he says that Enki and Enlil are angry with each other and that Enki has ordered me to go to the water's edge. Which he does, and there he builds his boat and fills it with each type of animal and his family. The god Adad begins to thunder, and sick with imminent destiny ("his heart broke and he vomited the bile"), Atrahasis sealed the door of the ship with bitumen above. The storm and flood turn out to be more than the gods planned: Like a wild ass that screams the winds howled, the darkness was total, there was no sun...[271](#)

[271](#) Possibly it is some cultural cognate with Egyptian mythology, or cultural aspect or god similar to the god Sth, was represented as a golden donkey during the Ikso period of Egyptian culture, in Greek it represented Typhoon god of wind and darkness storms . Set / set / o Seth / σεθ / (Egyptian: sth; also transcribed: Sheth, Setesh, Sutekh, Setan, Seth Merksamer, Seteh, [a] Setekh or Suty) is a god of chaos, deserts, deception, storms, envy, disorder, violence and foreigners in the ancient Egyptian religion. In ancient Greek, the name of the god is given as Sēth (Σήθ). Set had a positive role when he accompanies in his solar boat to repel Apep, the serpent of Chaos. Set played a vital role as a reconciled fighter. He was the lord of the red earth (desert), where was the balance of Horus's role as lord of the black earth (earth)

As for Nintu the "Great Lover", her lips were parched with frost. The great gods, the Annuna, were thirsty and hungry.

The goddess looked and cried ... The great mother goddess bitterly complains of Enlil and Annu's shortcomings as decision-making officials, and mourns for the dead humans who "clog the river like dragonflies." Also, "she missed the beer." Now this is the return of the gods to starvation: "like the sheep, they could only fill their tracheas with the ballar. / Thirsty as they were, their lips were / Unloaded only the frost of hunger." After seven days and nights of rain, the flood diminishes, Atrahasis disembarks and offers a sacrifice. The hungry gods smell the fragrance and gather "like flies that fly over the offering." In another missing passage from text, the great goddess is excited and swears with a necklace, with which she will remember the flood. Enlil discovers the ship and is furious, knowing that only Enki could have been smart enough to come out with this new trick. Enki admits that he warned Atrahasis, "faced with Enlil's challenge": "I made sure that life was preserved." (The text is fragmented at this point), but Enki apparently persuades Enlil to adopt a more humane plan to deal with the noisy and demographic problem. Enki and the Matrix Goddess

Nintu<sup>272</sup> they decide that thereafter a third of women will not give birth satisfactorily: a Pasittu demon "will snatch the baby from her mother's lap." They also create various classes of virgin women for the temple who are not allowed to have children.

## **On the shape of Noah's Ark**

The Architectural structure of the ark (within the chronology of the flood) is homologous with the Jewish Temple and its Architectural structure. Accordingly, God instructed Noah Genesis 6: 14-16: The ark must be 300 cubits long, 50 cubits wide, and 30 cubits high. These dimensions are based on a numerological concern with the number 60, if we take the 60 cubits using the Egyptian sacred code and multiply it by 60 the result is the number:  $\pi$  or what is the same 0.5236 meters x 60 cubits = 31,416. The same number 60 that characterizes the Babylonian flood hero's ship. If we take the number 50 sacred to Moses, as it is considered a number used by God to

<sup>272</sup> Mommy is a goddess in the Babylonian epic **Atra-Hasis** and in other legends of creation. It was probably synonymous with Ninhursag. She was involved in the creation of humanity from clay and blood. The Nintu legend says, he cut fourteen pieces of primordial clay that he formed into deities of the womb, seven on the left and seven on the right with a brick between them, which produced the first seven pairs of human embryos. She may have become Belet Ili ("Lover of the Gods") when, at Enki's suggestion, the god killed one of them and used the blood and flesh of that god, mixed with clay, to create humanity. Also known as Belet-ili or Nintu. Alternative forms of her name include Mama and Mammitum.

create the universe and used as a height reference for many medieval cathedrals, it results in 50 cubits x 0.5236 mt = 26.18 equal to the square from  $\phi$ . ( $\Phi^2 = 2.61803398874988\dots$ ).

Its three internal divisions reflect the three-part universe imagined by the ancient Israelites: heaven, earth, and the underworld. Each deck is the same height as the Temple in Jerusalem, seen this as a reflection of the universe, and each is three times the area of the court of the tabernacle, suggesting that the author saw that both the ark and the tabernacle served to preservation of human life. Tabernacle

Description: The instructions for making the Tabernacle, its implements and utensils, as well as the clothing of the High Priest of Israel are detailed in the Book of Exodus, chapters 25-31. The tabernacle was a rectangular space 30 cubits long or 3 spaces or cubes of 10 cub. x 10 cub and 10 wide and 4 meters high. It had two divisions:

The Holy Place (heb. Makóm Kadósh), 20 cubits long, which contained the seven-branched candelabra (Menorah), the table of the showbread and the altar where perfumes and incenses were burned. The Holy of Holies (heb. Kodesh ha-Kodashím) was where the Ark of the Covenant was preserved and where the

relics of the Exodus were kept, that is, the Tablets of the Law, the rod of Aaron and the manna. 10 Cubits x 10 cubits 10 code = 5.236 meters x 5.236 taking the used elbow to the Egyptian sacred elbow 0.5236 meters, the space between the wings of the cherubs was 10 cubits wide 5.236 meters if we make a golden rectangle of this space 10 code x 10 code a space of 6 cubits in length = 3.1415 mt is achieved in an unequivocal reference to the number  $\pi$ . These spaces are a copy and reinterpretation of the King's chamber of the great pyramid. The ark has a side door and a tsohar, which can be either a roof or a skylight. It should be made of Gopher wood, a word that doesn't appear anywhere else in the Bible, and divided into qinnim, a word that always refers to bird nests in other parts of the Bible, The finished container should be stained with koper, which means tone or bitumen: in Hebrew the two words are closely related, kaparta ("stained") bakopper.

The closest version of Noah's biblical story, as well as its most probable source, is that of Utnapishtim in the epic of Gilgamesh. The most complete text in the history of Utnapishtim is a clay tablet dating from the 7th century BC. C., but fragments of history have been found since the 19th century BC. C. The last known version of the Mesopotamian flood history

was written in Greek in the 3rd century BC. C. by a Babylonian priest named Berossus. From the surviving fragments, it seems that little has changed from the versions of two thousand years ago. The parallels between Noah's Ark and the Ark of the Babylonian Flood Heroes, Atrahasis and Utnapishtim, are undeniable even if there are some differences.

Atrahasis' ark was circular, resembling a huge quiff, and had one or two covers. The Utnapishtim Ark was a cube and had six decks with seven compartments in each, each divided into nine sub compartments (for 63 sub compartments per cover and 378 totals).

There are medieval authors like Maimonides who suggest that Noah's Ark ended at a point like a pyramid, and when Geronimo de Estridon<sup>273</sup> or Saint Geronimo, translates the Bible from Hebrew and Greek to Latin (Vulgate Version, 4th century AD) as

<sup>273</sup> **Eusebio Hierónimo** Eusebio Hierónimo (in Latin, Eusebius Sophronius Hieronymus; in Greek, Ευσέβιος Σωφρόνιος Ἱερώνυμος) (Estridón, Dalmatia, c. 340 - Bethlehem, September 30, 420), commonly known as Saint Jerome, or simply Jerónimo de Estridón Jerome translated, at the request of Pope Damasus I (who gathered the first books of the Bible at the Council of Rome in the year 382 of the Christian era), the Bible from Greek and Hebrew to Latin.

well as in the Septuagint or LXX version<sup>274</sup>, 3rd century B.C. They use both verbs whose meaning is to unite to refer to the height of the Ark, being able to demonstrate that the Ark ended in a pointed pyramid style. Something interesting regarding Geronimo de Estridon when he translates the name of God from the Hebrew Yahve, YHWH into Greek does it as  $\pi\iota\ \pi\iota$ .

## **The olive branch in Noah's Story**

This symbol originates from the Biblical account of the Universal Flood, Genesis 8: 8-12. According to the Bible, at the beginning of time, evil provoked the wrath of God, who decided to exterminate almost all life on earth, with the exception of the family of Noah, who showed fidelity to Him, and to a couple of each pure animal. God warned Noah to build an ark to preserve his family and animals from destruction. Then God rained so heavily on the Earth

<sup>274</sup> **The Greek Bible**, commonly called the Septuagint Bible or the Seventy Bible (ἡ μετάφρασις τῶν ἑβδομήκοντα), and generally simply abbreviated LXX, is a Koine Greek translation of the Hebrew and Aramaic texts of the Tanach or Hebrew Bible. It represents a synthesis in which the Jewish and Israelite monotheism is underlined, as well as the universalistic character of their ethics. The Septuagint Bible was the text used by Jewish communities throughout the ancient world beyond Judea and later by the early Christian church, of Greek speech and culture. In fact, the partition, classification order, and names of the Old Testament books of Christian Bibles (Orthodox Christians in the East, Catholics, and Protestants in the West) do not come from the Tanach or Hebrew Bible, but come from the codices. Jews and Christians of the Septuagint.



that all the mountains were covered and all the animals and humans that were not in Noah's ark died. After forty days, Noah opened a window and released a dove to see if the waters had dropped. At the end of seven days, the pigeon returned bringing in its beak a green olive branch; meaning that God was again at peace with humanity.

The dove with the olive branch in its beak is a symbol of peace and good news. The pigeon has been used as a messenger from the earliest civilizations until today. She was trained in that capacity by the Greeks and Romans, and during the Christian era. Its use as a Christian symbol of peace and the good news originates from the return of the dove to the ark with the olive leaf, which, as confirmation of the decrease in the flood.

And the dove returned to him in the afternoon; and behold, he had an olive leaf in his mouth; and Noah understood that the waters had been relieved from the land.

Genesis 8:11

Other representations of archaic symbols where the figure of the dove plays an important role. The Greeks tell about a myth about the goddess

Semiramis that is related to the figure of the Dove. They said that "She was born with the body of a fish, she was the daughter of a goddess who abandoned her in a rocky desert, in a place where pigeons nested. And it happened that they took pity on the creature and fed it by stealing milk from the shepherds and giving it to them in their beaks; later, they brought him pieces of cheese. The shepherds noticed these faults and verified that the pigeons were the thieves, followed them to the place where they nested and discovered a most beautiful girl. They took her to the Palace Mayor, who decided to call it Semiramis, which in the Syrian language means Dove. Semiramis Also means the one that carries the branch "Z'emir-Amit", and that is why it is also represented with an Olive branch. "The goddess Semiramis is part of the Trinity of Assyrian gods.

The word dove in Greek peristéri, has gematria 618  
in an unequivocal reference to the number  $\varphi = (1 / \Phi)$

περιστέρι

$$80-5-100-10-70-300-5-100-10 = 680$$

And the phrase "Olive Branch" in Greek κλαδί ελιάς

It has 314 gematria in an unequivocal reference to  
the number  $\pi$ . κλαδί - ελιάς

$$20-30-1-7-10 \ 5-30-10-1-200$$

$$68 \ 246 = 314$$

Egyptian sacred elbow  $0.5236 \text{ mt} \times 6 = 3.1416$

$$\Phi_2 / 5 = 2,618 / 5 = 0.5236 \text{ mt sacred elbow.}$$

## Latin phrases

When we read the phrase: *Universi Terrarum Orbis Architectonis Ad Gloriam Ingentis*, it is translated into Spanish as: To the Glory of the Great Architect of the Universe, we can think that this phrase is a modern colloquial way of referring to the Great Architect or to a first cause, in the style of an architectural *Fiat lux* but in reality this sentence in Latin could be very old and related to the art of construction. This slogan appears in part at the beginning of the first preface to the monumental Architecture book dated to the 1st century, AEV, "The 10 Vitruvian Architecture Books" or "Of Architecture" as it is commonly known. The Grandiose and Encyclopedic character of the work "De Architectura" lies in being the only technical architectural treatise of antiquity to survive the shipwreck of the classical treaties. In this book you can rediscover Orpheus, Piarist or Euclid or read

about myths like the by Perdix, nephew of Daedalus, creator of the first measure. In itself the work "De Architectura" is a monumental compendium of architecture, myths and legends related to the builders' guild as well as a necessary book to understand the architectural genesis in classical Rome. At the beginning of "De Architectura" you can read these words dedicated to Caesar Augustus: "Cum divine tua mens et numen, imperator Caesar, empire potiretur orbis terrarum"... L.I-Preface Of Architecture. Marco Vitruvivi Architect.

1st century AEV.

"When with your divine will and intelligence, Caesar Emperor, they made you master of the empire of the circle of the earth"... The oldest architectural treatise in the world is dedicated to Caesar Augustus the emperor of the world in Vitruvian times and his sister Octavia Minor. This preface is a direct reference to the triumph of the caesar as "emperor" in the government of the world, called this as "Orbis Terrarum", this data allows us to better understand who was the author of the highest architectural treatise and as the phrase "Orbis Terrarum "Relates to world maps of the classical world. The Latin word Orbis is translated as circle or wheel. The land

understood as a circle surrounded by the waters of the oceans or the primordial waters. This word is used when referring to a flat and circular world as a wheel, the "Orbis Terrarum" is the geographical map that the architect Marco Agrippa, author of the Pantheon, made in Rome at the same time that "De Architecture".

The ancient planispheres are drawn in a circular shape with a common characteristic, the land was divided into 3 parts: Asia, Europe and Africa. The Nile River as well as the Mediterranean Sea acted as dividers of the planisphere, being drawn on the plane an enormous T-shape within a circle, this representing the waters as the circle of the earth. Regarding the way in which world maps were drawn in classical antiquity, if we take the Greek word Okeanos Ὠκεανός, oceans, a word that usually referred to the circle of primordial waters, its numerical value if we add all its Greek letters is 1146, if I divide this word by the Greek word Nile, Νεῖλος considered the most important river in the ancient world, whose gematria is 365, the result of this division is the number 3.14, an unequivocal reference to the number Pi. The phrase Orbis Terrarum hides the number  $\pi$  on ancient world maps. "To the glory of the Great Architect of the circle of

the earth.” To better understand the original Latin text, we will have to study the Latin word *Ingentis*, which can be translated as great, monumental, itself embodying inward creation, it is possible that in some Latin phrases it refers to a large number such as the number one million. This word can embody in ancient texts the meaning of an infinite number, if this is the case and the meaning that was intended to be given to the text, it was symbolic and not literal, our Latin phrase could be translated as follows: “To the Glory of the God of eternity, Architect of the circle of the earth”.

Eternity in Egypt was represented in the number One million, an infinite number, symbol of the Egyptian God Heh, the God of Eternity, who during the late period of Egypt's history merged with the God of Architecture, the God Ptah, creating a new religious syncretism known as “The God of Eternity, the Great Architect of the Universe.”

## Mystical Greetings

Lucio Apuleyo in his book, the golden donkey [275](#) relates in the last chapter how the main character of the play watches the master of the cult of the goddess (Isis) make a sign, a drawing in the air when leaving the temple, a gesture that caused the prompt departure of the followers of the goddess leaving baffled the uninitiated. In the last chapter of the book, the style changes abruptly. In his despair, Lucius requests divine help and finding an answer. 'By the will of the goddess Isis, pike recovers the human form, (He was converted into an Donky), to later become an initiate and dedicate his life to the mysteries and worship of Isis and Osiris. The humor

[275](#) **The metamorphoses of Apuleius**, which, according to Augustine of Hippo, was known as Apuleius's *The Golden Donkey* (*Asinus aureus*), is the only complete Latin novel that has been found. It was written in the 2nd century AD. C., and was an adaptation of a Greek original, whose author was possibly Lucio de Patras (if that name is not simply derived from the main character and narrator of the work). The Greek text was lost, but there is *Λούκιος ἢ ὄνος* (*Lucius or the Ass*), a similar story by an unknown author that is probably an abbreviation or epitome of the text of Lucius of Patras, in Antiquity wrongly attributed to Lucian of Samosata, contemporary of Apuleius.



of the previous picaresque chapters that equals comedy portrays Lucio's worldly experiences.<sup>276</sup> As a Golden Ass, until the divine grace and for our luck recovers the human form. In speculative Freemasonry it is told in a similar account that Master Hiram Abi<sup>277</sup>, the architect of the temple in Jerusalem had such dominion over the brotherhood of builders that with a single gesture in the sky the multitude of temple workers left their tools, waiting for new orders. So I have sent you a skilled and understanding man, Hiram-Abi (son of a woman of Dan's daughters, but his father was from Tíre), who knows how to work in gold, silver, bronze and iron, in stone and in wood, in purple and blue, in linen and in crimson. Likewise, he knows how to sculpt all kinds of figures, and get all forms of design that are asked of him, with your expert men, and with those of my lord David, your father.<sup>278</sup>

2 Chronicles 2: 13-14 Reina-Valera 1960

<sup>276</sup> There is a version of **Luciano of Samósata**, On Lucio's Ass, it is believed that this version is earlier than that of Apuleyo. Luciano de Samósata (in Greek, Λουκιανὸς ὁ Σαμοσατεύς; in Latin, Lucianus: Samósata, from Syria, 125-181) was a Syrian writer in the Greek language, one of the first humorists, belonging to the so-called Second Sophistic.

<sup>277</sup> **Jiram Abif**, Hiram Abif, Hiram Abí or Hiram Abiff is the main and allegorical figure of the Masonic ritual that delineates the master builder of the Temple of Solomon (built around 988 BC).

<sup>278</sup> Account of the shipment of the best craftsmen for the construction of the temple of Jerusalem by the king of Tíre. 2 Chronicles 2: 13-14 Reina-Valera 1960

There are caryatid columns in the Greco-Roman statuary. <sup>279</sup> That with the positions of the hand in the manner of a computer of the language or computer of letters and numbers encoded in the body language, they represented the number 365, the Sun or solar year maximum symbol of architecture, also the number 366 an equinoctial year.

The caryatids not only communicated through their clothing Greco-Latin styles and values, fundamentally the weight of slavery to which they were subjected, bearing the weight of the frontis for all eternity, they used the posture of their body and hands in a language today disappeared, to indicate or reference archaic calendars. During the Middle Ages stonemasons recognized each other by greeting each other with the little finger, a language that implied that those who knew the little finger salute knew the hidden name of God. (I greet inside a college of architects, or brotherhood of builders, something common in the high middle ages). The body in all its

<sup>279</sup> Una **cariátide** A caryatid (ancient Greek Καρυάτις, plural: Καρυάτιδες) is a sculpted female figure, acting as a column or pilaster, with an entablature resting on its head. The most typical of the examples is the Caryatid Tribune in the Erechtheion, one of the temples of the Athenian Acropolis in Athens. Its name is related to the ancient city of Carias (Καρυεῖς), in Laconia, where a feast of girls who danced in honor of Artemis Caryatid. On the other hand, an account by Vitruvius indicated that being this city allied with the Persians during the Medical Wars, its inhabitants were exterminated by the other Greeks, their women were made slaves and condemned to bear the heaviest burdens. They are sculpted to them, instead of typically Greek columns, so that they are condemned for all eternity to bear the weight of the temple.

forms and fundamentally the hand and the forearm was used as a construction rule for spaces, (mainly for the twisted space). The sometimes rhythmic ritual touches and greetings, within a brotherhood of builders as well as mathematical proportions and stonework marks, were part of the imagination and culture of the stonemasons' guild, as a form of recognition, among peers as a free pass, for the long intra-European trips. The Egyptian sacred elbow has been in use since the 3rd dynasty 2700 B.C.

It was the most important of these rules because it works as a link between the number  $\pi$  and  $\phi$ . The symbol of the Ka, two arms raised represent the vital force or universal principle, also an architectural module, twice represent the sacred elbow  $0.5236 \times 2 = 1.0472$  meters if I multiply it  $\times 3$  to have the number again  $\pi$ . Arms raised are symbols of Ka as well as the number  $\pi$ . If we study the symbolic language of the hands for the art and mysticism of the cabal of the Middle Ages, mainly in the figure of Abraham Abulafia [280](#), He assigned to each phalanx of both hands a Hebrew letter and to both wrists the

[280](#) **Abraham ben Samuel** Abulafia was a Spanish Kabbalist, born in Zaragoza (1240-1291) who lived in Tudela and traveled through the Holy Land in 1260. He then settled in Italy from where he traveled to Barcelona and Greece in 1271 and 1273, respectively. In 1280 he went to Rome with the aim of converting Judaism to Pope Nicholas III

letters yod, he and Vav, I have in a mirror when we put our hands together we see the name of God represented. Many of the votive images that clasp hands on their wrists, in addition to prayer, represent the full name of God.

During the greeting between builders the unified name of God is represented, pressing somewhere on the partner with the doll the letters Yod and Vav and He Vav are symbolically drawn. Both builders in their greeting and their touches configure the name of God in a particular way, as well as an architectural module, (the squaring of the circle and the duplication of the cube). The flapping of arms in different sequences have different meanings for the number 6, it represents, 6 times a sacred elbow of antiquity, taking as data the words used in the construction of the temple of King Solomon, most likely the sacred elbow was used Egyptian length 0.5236 meters, if we take the sacred Egyptian elbow and multiply it by 6 the result is 3.1416 meters, if we form a hexagon of length  $\pi$ , each side will measure 0.5236. For the number 7, if we multiply the sacred elbow x 7, we obtain the number 366 an equinoctial year, a way of measuring time but this as a module of sacred construction, a way of articulating time and representing the constructed space as portions of verb

or as portions of the number  $\pi$ . The initial Greek letter Y of Latin Yod, and the Hebrew letter iod י were used in recognition of the devotees of the god Set during classical Rome, from this archetype of the Egyptian desert arose the Hebrew iod י during the passage of the Canaanite people who worked temporarily in Egypt.

The symbolism of Milkshake of the Ocean of Milk Brahmanic symbolism The churning of the ocean of milk is one of the fundamental myths of Hinduism. In Sanskrit it is called samudra. (Water Coast) Also joining hands, manthana (Sanskrit: समुद्रमन्थन, lit. churning of the ocean). In the beginning of time the deva (Gods) and the asura (Demons) were all mortal, and competed with each other for world dominance. The deva, weakened and vanquished, requested the help of Visnú, who proposed that they join their forces with those of the Asura in order to extract the Amrita Atlantic word known as (the nectar of immortality) from the ocean of milk (kshirodadhí) , which is one of the seven exotic distant oceans, within this same planet.

Although the reading of this myth, has a symbolic basis within religion, (Possibly it has a geographical basis and it is Antarctica, a myth similar to that of

Brahma as Tree in the center of the ocean of milk, the continental ice shelf Antarctica). In the Indo-European world before the 1st century B.C. It was common to represent travel and landforms as myths and allegories.

A book that serves as an example to demonstrate this is the "Book of the Mountains and the Seas" Shan Hai Jing of Chinese culture, versions of the book have existed since the 4th century BC. In itself, the book that is presented as a great bestiary, full of ancient Chinese folklore, essentially represents a geographic and pictorial compendium as a book of Travels for the culture of the Han Dynasty. Much of the geography is presented as a series. of allegorical myths from distant lands. Something similar happens with Marco Polo's book "il millioni" known in Spanish as Marco Polo's travels. This book was used in its original version (Francoitalian) by Christopher Columbus as Atlas of the Indies and helps to discover a possible passage or navigation route to Asia. It is possible that Marco Polo is a literary creation or was used as an excuse or model for the creation of the book il millioni and was only the creation of Rustichello de Pisa, Marco Polo's fellow prisoner. The story tells us that Marco Polo recounts his trips to his partner and that when they leave prison they

both edit the book, something unlikely. Rustichello of Pisa writes a book On the novel of King Arthur (Roman de Roi Artus), and the “Romanse de Palamenes”, on the round table and King Arthur, also writes on the myth of the King of the world, El Preste Juan, who lives in a place far to the east located his throne on a secret island, the name of the book "il milione" is symbolic and means "the millions", it is the name that Antarctica receives in many ancient myths, the earth of eternity, or Hel also He as is the name of the Egyptian god of eternity (God He) one of his symbols is the 8-pointed star. In China the yellow emperor learns the symbols of the Pa-kua or I Ching from the turtle shell (Another name for Antarctica).

Marco Polo's book, *il Million* not only It is a travel book but also represents an allegorical trip with keys to find the land of Preste Juan. Many of the stories in the book have been known since ancient times to be symbolic and never happened.

## **The symbolic image of the Pelicano**

This symbol has its origin in an ancient legend widely spread in medieval bestiaries, according to which the pelican, in times of scarcity, nourished its little ones with the blood that it extracted from its chest with its own beak. Such admirable behavior led to relating that bird to Jesus Christ, who offers his body in the Eucharist as food. At the dawn of the fifth century, St. Jerome already used this symbolic meaning when he commented on verse 7 of Psalm 101: "I am like a pelican in the desert; I am like an owl among the ruins." Centuries later, it inspired one of the most beautiful stanzas of the hymn I adore you devotee, in which Saint Thomas Aquinas exclaims "Lord Jesus, kind pelican, clean me, unclean, with your blood: from which a single drop can rid the world of all crimes. " In the Twenty-fifth song, Dante in his Divine Comedy speaks to us, referring to the savior: "That is the one who rested on the pelican's chest; he is the one who was chosen from the cross for the great office". The etymology of its name



comes from the Greek πελεκάν, pelekán, which in turn derives from pélekys, 'ax'. The Latin voice knows it as onocrótalos, which translates as noise of Donkey due to the sound of the bird with its beak. The old man Pliny in his natural history announces it with this name. The oldest reference to the Pelican as a sacred bird we have in the texts of the pyramids, precursor texts to the Egyptian book of the dead with an antiquity of 5000 years, the text reads "The pelican will prophesy, the Pelican will ascend, the great will rise, the Enneadas will speak and the earth will be completely leveled, the banks will come together and the roads will be impassable", in a fragment known as the Egyptian Apocalypse. In the medieval stonework images where pelicans are seen as a symbol of the Eucharist, they are always accompanied by 3 to 7 chicks and he is the fourth to receive blood first as food, leaving 3 chicks on each side, possibly based on the myth of the duplication of the cube, allegory associated with the God Apollo.

This myth was extracted from Mount Parnassus in the Peloponnese, ensuring that whoever duplicates the pythoness's cube would achieve immortality, it should also be remembered that the god Apollo was worshiped in Greece in the form of a perfect marble cube, [Plinth]. There are architectural geometrical train myths, closely linked to the god Apollo, these are "The doubling of the cube, the trisection of the Angle and the squaring of the circle, all these mysteries were conceived as a symbolic continent of immortality."

These myths have their historical basis in Egypt and in the construction of the Great Pyramid, since it reflects all three. These allegories promote the different representations of the number Pi and its relationship with the number Phi, if we multiply the Egyptian sacred elbow  $0.5236 \times 6$  we obtain the number 3.1416 and if we add 1 sacred elbow + we obtain the number 366 an equinoxial year. It is possible that  $6 + 1$  refers to this, time orchestrated as an architecture module. The modulated time in relation to the sacred elbow as well as the number 3.1416 as well as the myth of the doubling of the cube. If the symbolism of the Pelican and his 7 chicks refers to this myth, an interesting geometric

fact is discovered, these double cubes of  $6 \times 6 \times 6$  whose length is 3.1416 are not totally golden, there is a hole between them or 18 cm light, 9 for each cube. If we in turn divide a circle into 7 quadrants, its Angle is  $52^{\circ} 14'$ , a number very close to the real Angle of the Great Pyramid. Which leads us to an interesting reflection, if the number 7 refers to both the colors of the great work and the architecture (the colors of the rainbow) they have a preference for the edges and the module of architecture, fundamentally the sacred elbow Egyptian and modules created by it, what we could call the edge in the middle of the checkerboard, or module of architecture. It is not by chance that the pelican was called "The ruins of architecture", and in Latin, onocratus, whose meaning is Donkey noise, since from the oldest god of architecture, the god Sth arose the cult of the letter Yod, the Initial of the name of God, this desert paradigm was represented in Egypt in the form of a fundamental pillar as well as in the form of a golden donkey, the four edges of a pyramid.

## Thoughts on the acronym INRI

This acronym translates into Castilian as "Jesus King of the Jews", the title by which Pontius Pilate condemns Jesus, placing a "titulus" or wooden tablet on it as a cause for which he was condemned. Some Orthodox churches use the acronym INBI, which translates as, Jesus king of the World, not implying that this was what was written. Many secret societies interpret it as Igne Natvra Renovatvr Integra, whose meaning is "By fire nature is completely renewed." The acronym is also interpreted as In Necis Renacere Integer, whose translation from Latin is "In death is reborn intact and pure." Beyond these interpretations that can be correct and collated, the acronym can also be deduced as an architectural plan, which sheds light on the crucifixion metaphor by relating it to the fundamental pillar of creation. A clue to its decoding is the word used for the name of God for the Jewish religion the Tetragramanton יהוה or quadrilateral theonym of the name of God. In both cases, both the INRI word and the Tetragram represent an

architectural plan. The church fathers like Jerome of Estridon translated the name of god from Hebrew into Greek as ΠΙΠΙ, in Greek "πι πι" made by which most Biblical historians interpret that the Greeks did not know how to write or translate the name of the god Hebrew to Greek for this reason they used Greek letters similar to the Hebrews as a way of giving meaning or translation to the name, however the reason is different in both Greek and Hebrew the name expresses the Greco-Latin concept of cubic reason. In the Greco-Roman world, there was a philosophy closely related to architecture known as Cubic Reason, it saw in the number the first cause or "Fiat lux" of the existence of the cosmos in the forma de un cubo contenedor de todas las cosas creadas. The first to write about this "philosophy of form" was Lucio Vitruvio in book V of his codex De Architectura "Los 10 libros de Arquitectura". He comments in his preface; As for Pythagoras, number 216 is the most suitable to contain knowledge.

"It seemed good to them to write their theories and their rules in volumes of cubic structure, they fixed the cube as the set of 216 verses." Vitruvius Polion

1st century B.C.

This doctrine was seen as a structure or support for the development of culture, either in the way of a form of architecture or in the compendium of a codex of geometry, in whose center were the numbers, the verb fertilizing space, giving life to these cultural forms. The Vitruvian codex itself can be understood, in the organic nature of the different chapters, as an intellectual building whose vertexes are the number 6, and in its center, as if the doctrine of "cubic reason" were involved. "Both words the tetragram as the acronym INRI, represent the cubic  $\aleph^3$  reason", its decoding is found in the chamber of the king of the great pyramid as well as in the Pantheon in Rome. An interesting symbolic detail about INRI, Pilate wrote the inscription that said: "Jesus the Nazarene, King of the Jews", and had it placed on the cross. Many Jews read this inscription, because the place where Jesus was crucified was near the city and the inscription was in Hebrew, Latin and Greek, it is possible that the acronym or acronym INRI should be interpreted as a compound word or macro word

which commonly In programming it is known as the language code, in this case the languages of the code are three: Greek, Latin and Hebrew, a proof of this thesis can be given when studying how the Hebrews wrote the INRI, in Christian gravestones giving turned the letter N as in a mirror, that is, the Latin letter N was replaced by a Hebrew letter Num, something similar is seen in passages of the Old Testament or Hebrew Torah as being Numbers 10.35 to 36 in the phrase "at the beginning and at the end These passages written in Hebrew have letters Num as in a mirror. If we analyze the geometry of this compound word, or acronym INRI, taking into account this symbolic fact, we have for the Latin letter I the number 10, for the Hebrew letter Num the number 50 and for the Greek letter Rho, its character resembles the of a Latin P, which together with the letter Tau, forms the abbreviated monogram of Christ.

Originally it represented the number 3.1416 "the same is observed in the anagram Arko", the word that gives birth to the word architecture, ending the acronym in another letter I, Latin decoding this acronym in these numbers 10-50- $\pi$ -10 These proportions can be seen in the chamber of the king of the great pyramid. If you create a square of 10

Egyptian sacred cubits the result in your Golden rectangle is 3.1416 or 6 sacred cubits. The chamber is composed of two squares of 10 sacred cubits in length, resulting in its golden rectangle a space or cube of length 3.1416, that is, a cube of 6x6x6 or the number 216, what the Greeks called the Cubic Reason.

All the numbers of the chamber of the king of the great pyramid appear in the acronym INRI through its gematria, also the number 50 or the letter Num, a sacred number for Moses as an image of creation, if one multiplies the number 50 x a Egyptian sacred elbow the result is 26.18 or what is equal to the square of the number  $\phi$ . In the chamber of the king of the great Pyramid are the most important numbers of creation, the number 3.1416 related to the number 6, the number 2.618 related to the number 5 and the number 10 the letter Yod or Iota in Greek. An interesting fact if subtracting the number 3.1416 squared from the number Phi 2,618 the result is the number 0.5236 or the Egyptian sacred elbow which exists as a link between the number  $\pi = 3.1415$  and the Phi 2,618.

What do we see reflected in the chamber of the king of the great pyramid, what is its meaning?. Possibly the number 3.1415, that is, space, turning into time.



The tool to measure both space and time for Egyptian culture is the Egyptian sacred elbow.

The symbol of the coronation on tree branches is very old, it can be discovered in Greco-Latin texts associated with the initiation of gods such as Hermes, Dionysus or Jupiter, but its oldest expression is perceived in the myth of Osiris and Rama Ima, or Osiris crowned with light, which was represented as Rama above the fundamental pillar of creation, the god Sth in his architectural and geometric version known as the Djedi pillar, its most architectural meaning is represented on the four edges of the great pyramid. This Symbol was drawn in the oldest papyri, as a branch on the pillar or the symbol of the god Sth The crown of thorns is a symbol of the Rama Ima, and the crucified Christ is a symbol of the fundamental pillar as well as the Roman Tropeum.

## Reflections on the temple and its metrics

The oldest bricklayer rules such as the Egyptian sacred elbow or 0.5236 m elbow, were organized to be read as alphabets and therefore, structured as a symbolic language whose matter is stone. This rule worked as a fractal of the number 6 that in ancient times symbolized the creator verb. The Egyptian architect thought of portions of the verb when organizing sacred spaces. In Egypt, the creation of spaces that resonated in light was sought, a way in which geometry acted as a support for letters. This bricklayer's rule began at 1 inch, with the symbol of "Atum Ra" the jewel in the lotus, which emerged like a crystal in the heart of the great architect and ended at 28 inch in the grass logo of the sounds "Ou", In the shape of a sparrow that was recorded twice on the sacred elbow at the end of the period, joining the symbology of the "vesica piscis" and the sound "Ou

”<sup>281</sup> from this logo in the shape of 2 sparrows that symbolize the creative verb, the mythology of the cherubim of the Ark of the Covenant arose.

These particular sounds represent the verb and can be translated as "light and life force", epithets of two of the most important Gods of the Egypt before the unification, as the God "Jnum, the eternal potter", also known as "Sun monadic ", God in human form and ram's head, worshiped as the patron of the Nile River and the divinity or archetype" Shu ",<sup>282</sup> life-giving breath, the word understood as light and scaffolding pushing and holding the cosmic space. Both carry the character "Ou" the sparrow in their names and give us an idea of the implicit meaning in this character, which over the millennia gave birth to the Hebrew letter "Vav", heir to all this symbolism. Letter or symbol that is hidden in the name "Boaz" and contributes the letter "O" to the name. Within Egyptian cosmology there was the idea of creating spaces with a certain light metric, composition of matter resonating in light. The 28-inch or 0.5236-m

<sup>281</sup>In the **Hebrew alphabet** it represents the letter **Vav**, and the number 6. The only letter that appears broken in the Torah symbolizing the union that man must bring to God.

<sup>282</sup>**Shu**, was a deity associated with cosmic light, he is seen in different engravings holding the sky, as Man with a headdress of an ostrich feather, or four segmented feathers, a Uas scepter and the Ankh. He appears with one knee on the ground. Other times in the form of a lion.

rule arises from multiplying the number  $\pi$  by 6. The image implicit in this continent is that of the verb over space, fertilizing and giving life to the hexagons the fundamental geometry to which the number 3.1416. A curious fact: if I make a circle whose diameter is 2 sacred cubits and divide it by 6, I get a hexagon whose perimeter is the number  $\pi$ . and if I draw 2 circles whose Vesica Pisces<sup>283</sup> be the sacred elbow, I obtain with many decimals the Fish measure that was a sacred number in ancient times, since it represents the root of 3. If I add to the sacred elbow of 0.5236 m the number  $\pi$  I obtain the number 55.5 number divine considered perfectly polished stone or stone fertilized by the verb.

These numbers are implicit in the most sacred spaces of antiquity, such as the "Sancta sanctórum" of Solomon's temple and the King's chamber of the great pyramid. In both cases, if we create a space of 10 sacred cubits and take it as a base, we draw a golden rectangle, the rectangle on its smaller side will measure 3.1416 meters, that is to say 6 sacred cubits. The Hebrew word "Dvir." whose meaning is "verb", the place where the ark of the covenant was

<sup>283</sup>The **vesica piscis** (fish bladder in Latin) is a symbol made with two circles of the same radius that intersect so that the center of each circle is on the circumference of the other. This shape is also called mandorla (which means "almond" in Italian). It was a known symbol in the ancient civilizations of Mesopotamia, Africa, and Asia.

deposited, has a geometry of 216, equal to the Hebrew phrases "Breath" and "lion", a representative number of cultural objects whose metrics are cosmic. This number represents 3 times the verb or cubic ratio of  $6 * 6 * 6$ , perfectly polished cube 6 cubits wide, whose side will measure 3.1416 m. In this way we can determine that the sacred space "Fiat lux" rotates in a "golden shape" around a  $6 * 6 * 6$  cube whose sides measure 3.1416, as a paradigmatic form of hexagonal or cubic motor. In Arabic poetry Dvir was called with the name of Biblos.

This is interesting because the geometry of the word Byblos is 314, in an unequivocal reference to the number  $\pi$ . The word "Hekal"<sup>284</sup> or holy, the sacred space in front of the "Dvir.", has a geometry of 65, like the word silence and word number 6. This word, which is usually translated as temple or great construction, comes from the etymological root of the Acadian culture "E-gal" whose meaning is "Great ship". It is possible that the treatment given in antiquity to these numerical entities is that of a continent in the center of the cosmic ocean. As for the geometric aspect of these constructions such as the Dvir., Whose geometry is 216, we see that it

<sup>284</sup>Hekal, its etymological root is the word "E-gal" of the Sumerian culture whose translation is Great Ship.

contains the “ark of the covenant” whose representative number is  $6 * 6 * 6$  or the Ark of God “Arun Elohim” with the number of  $7 * 7 * 7$ . With all this, we can determine that these spaces function as numerical powers that are expressed as mathematical boxes within each other, as if it were a book, whose continent is the number  $\pi$ . The Egyptians represented the number 3.1416 in the form of a philosophical cube on side 6. This geometric archetype gives birth to the cube-shaped logo of the divine name "Pth" Pithah<sup>285</sup> Great Universal Architect, the main creator demiurge together with the God Thot of all Egyptian cosmology.

<sup>285</sup>Ptah, Egyptian deity considered Great universal architect, the Romans associated him with Vulcan, the Greeks with Hephaistos.

## East

The figure of the east is important in the degree, giving it an ancient and metaphysical character. The east as a symbol of knowledge during the middle Ages was represented in the figure of the mythical King "Preste Juan" who ruled only in the ends of the world with all the wealth of antiquity, Marco Polo mentions it in his work "Il. Milione (The million) book that we commonly call Marco Polo's travels the name of the book "Il. Milione" is symbolic and appears in numerous works of universal literature or names of ancient gods such as the god of eternity, the god *He* or the god who represents the number "One million", that is, an infinite number. The true place of the east for the ancient world, was the place where the winds are born, the house of the Egyptian god He or the house of Triton in Antiquity the limits of the earth and of course an infinite number.

After the destruction of Jerusalem and the Temple of Solomon by Nebuchadnezzar II (about 587 before

the vulgar era.), The inhabitants of that city were taken captive to Babylon. The deportation occurred in several phases and affected almost exclusively the upper classes. These facts are described in the Biblical books of Kings, Jeremiah and Chronicles. Something interesting at least in the legend about the captivity of the people of Israel. The name of the Babylonian king Nebuchadnezzar represents a symbol, the gematria of his name or the numerical value of his letters, result in the number "666" or 216 which is a multiple of 6x6x6 as well as the Hebrew word Dvir “the saint of the saints”, the resting place of the ark of the covenant or Ark of God “Arum Ha Kadosh” whose gematria is 666 or 6x6x6 whose result is 216. This number alludes to the squaring of the circle as well as to the concept of cubic Reason described by Vitruvius in his magnum opus “The 10 books of architecture”. In the Bible, book of Daniel 3: 1 King Nebuchadnezzar made a golden statue whose height was sixty cubits, and its width six cubits; He raised it in the field of Dura, in the province of Babylon. The statue that Nebuchadnezzar had built, measured 60 cubits high by 6 cubits wide, was made of 6 different metals, if we multiply 60 cubits using the most sacred elbow of all, the Egyptian elbow is the result: 60 cubits x 0,



5236 results in 31,416 in an unambiguous reference to the Pi number.

The same occurs when studying the cut of the great Pyramid of Egypt, its height in cubits is 180 of which the last 60 result in the number 31,416. If we make a golden rectangle from a space or cube of 10 sacred cubits "the symbolic space between the wings of the cherubs" its result in cubits is a space or cube of 16 sacred cubits of which the last 6 cubits give as a result 3.1416 The difference for this space to be truly Golden is 9 cm, the number of the rainbow or the middle path. There is an aspect of Hermes or female Hermes called Goddess "Iris" whose translation is "Rainbow", "Ἴρις" in Greek mythology is the daughter of "Taumante" whose meaning is "wonder" or "miracle", the primordial marine God like the god triton and the oceanic "Electra" a star of the constellation of the "pleiades", the Goddess "Iris" was considered sister of the "Harpies" in the "Iliad" and was named as messenger of the Gods, a role that in the Odyssey is reserved for Hermes. The goddess Iris is married to "céfiro" "Divine breath", west wind and is the messenger of "Hera", this shares the caduceus or rod of "Hermes". He carries a jug of "Stygian" water from the verb "hate, detest", a water source from the "Arcadia" region, ending in

hell. It also personified a Hades river, the name "Iris" has an Indo-European etymological base that comes from the word "wei" (bend, twist, bow), which gives an interesting reflection since all these allegories and myths are founded in the light and in the Arches, ancestral idea that the universe floats in the waters of time, and the earth is a space of an island or a ship, where all things are contained.

The first arch contemplated by mankind was the lunar arch, and the paradigmatic image of the "Rainbows". The word iris, in Greek "ἶρις", has a particularity, the letter "Rho", shaped like a Latin "P", has its genesis in the mouth-shaped logo belonging to the cult of "Ra", represents numbers and fractions and hides the number 3.1416, the guiding center or master of all numbers. The initial of the name "Iris" is the letter Iota, shaped like a Latin "I" whose genesis, like the Hebrew letter "Yod", is the Egyptian logogram belonging to the cult of the Egyptian God "Set", known as breath all consumer. Therefore, if we analyze the word as if it were an anagram, it can be seen that the breath or genesis of the world interpreted as "divine breath", is wrapped around the letter "Rho", that is, the number  $\pi$ .

## **The fundamental hill**

The traditional form with which Apollo was venerated in the archaic Greek period, was that of the cube, which was given the name of “Plinth” its meaning is “brick” represents a ritual pedestal, from this marble cube saw the light the myth of the doubling of the cube one of the 3 great classical problems of Greek geometry, together with the trisection of the angle and squaring of the circle represent a symbolic compendium, the 3 cases revolve around seeing in the number Pi, the genesis of the world natural. Note the similarity of all these terms related to the cult of Apollo whose symbolic engine is the number  $\pi$ : Plinth, Python, Pito, Pythion and in Egyptian hieroglyph Pitah). These words are based on the winding of a golden spiral around the number 3.1416 seen this number as a philosophical cube of side 6, that is why the character was sacred

in ancient times and was used as an initial of perimeter and periphery and not upside down. The cities in Egypt were called  $\pi$ , the representative character of the city was that of a circle divided into 4 quadrants, a symbol used until well into the Middle Ages to represent cities in the Middle Ages. The translation of the house character in Egypt was pronounced,  $\pi$  an example of this is Pi, Ramses, the city of Ramses. The Greek logo  $\pi$ , is born in Egypt from the initial cubic character of the divine name "Pitah", "Great universal architect" or "great potter", the oldest architect title.

The interpretation of this symbol, one of the oldest in humanity, was to perceive the universe as an abstraction or philosophical cube of side 6, created with portions of the number 3.1416, a hexagon or perspective cube as the continent of the world. This myth was inherited from the Indo-European world and from the most archaic Egypt. If we translate these logos it should read: The fundamental hill or cube, floating in the cosmic ocean, crowned by a sacred tree or crowned by numbers. This story is similar to the myth of the people of Sumer who saw in the palm tree a fundamental pole at the top of which was the sacred pineapple, very similar to the Greek Onfalo or the Ra

Egyptian, symbolic crystal and numerical heart of the deity "Pitah". Apollo was represented with a lyre and as patron deity of the Muses hymns were dedicated to him which were called "peanes". The lyre, his main instrument, he receives as a gift from the hands of God Hermes. Apollo, for the Pythagoreans, represented the cutie or the "One". Plotinus, a Neoplatonic writer, translates the name as "not many." For Herodotus, the God Apollo represents the Egyptian Horus. In its most archaic version, it was worshiped in the form of a "plinth", a ritual pedestal or marble cube, which was worshiped and whose translation from Greek is "brick".

Apollo arises to life, according to Greek mythology, from a palm tree, something common to many Gods of antiquity, who are created or achieve apotheosis under sacred trees. At this point, there is a religious parallelism or syncretism with the attainment of the enlightenment of the Buddha, who sits down to meditate under a sacred tree and achieves liberation. The palm tree, as a symbol of the fundamental pillar of creation, was the most represented archetype in friezes in Sumer, ending in a symbol in the shape of a sacred pineapple, a logo similar to the Greek "Omphalos" used in the Delphic oracle, whose three-dimensional shape is It looks like

a pineapple that had a hole in the top of the pineapple  
from where the oracle produced its message.

## The Cubic City

The heavenly city of Jerusalem in whose center the world tree grows, has the proportions of a chessboard, the oldest boards used as tracing squares represent the fundamental hill of creation on whose top is the holy city and the tree of which the world is a symbolic reflection. The celestial city whose symbol is the universe as an architectural construction, represents a perfectly polished cube, is one of the most important symbols, like the number 15 lunar figure that for much of the Indo-European world embodies the moon festival, the return of the light or Sabbat, the 3 doors of entrance to the Holy city which in many pictures of different times are crowned in their key with a head on a pike could well be a solar symbol. If we study the characteristics that surround the mythical cities throughout the ancient world or the magical cities such as the heavenly Jerusalem, all of these have features in common,

their origins can be traced back to the dawn of the oldest plans to trace Indo-European culture. An example of this are the construction mandalas divided into 8 quadrant x 8 spaces called Ashtapada Architectural diagrams with an eminent priestly sense which were used both to build temples and also houses, but these as a reflection of the universe. The Ashtapada is the ancestor of the Chaturanga Hindu Chess, in the culture of the Indo Valley the divine diagram Ashtapada is related to Mount Kailas which is considered by the peoples of Central Asia as the fundamental pillar of creation and center of the mandala of the world, like the mythical Mount Merú or Sumerú which is found according to Asian mythology at the center of the universe, which for that ideology represented the center of the earth, a curious fact about this myth many of the numbers associated with Mount Meru are close to the number  $\pi$ . All the different types of games and sacred artifacts of the ancient world that have a mandala structure of concentric circles and a cube in their center are related to the symbolic construction of spaces, these have a compositional grid of 8 quadrants x 8 giving as The result is the master number 64, a number associated with the universal, a clear example of this is the I-Ching, the book of continuous change, which has a symbolic grid of 64



quadrants, and Chinese chess, the Li-ubo game, the ancestor of all the chess models of the ancient world since it is the oldest game of the mandalic type in which the tiles are flames army possessing the same structure of 8 quadrants x 8 similar to modern chess, this game aimed to conquer the center of the board representing Mount Meru, or the fundamental mountain of creation as well as the I-Ching in whose center diagram 52 represents a sacred mountain crowned by a tree.

An anecdote related to the creation I-Ching, describes the yellow emperor Fu-xi as the source of his creation, who by observing a turtle emerging from the Yellow River, was able to obtain the 8 fundamental diagrams associated with the 8 cardinal points of the ancient world and create the Pa kua. In the center of this mandala or map on the turtle that serves as support and support to the world is a magic square called Lo shu, it has 9 cells with numbers that when added in the 8 directions of space always result in the number 15, "Lunar number". Legend has it that Fu xi the Yellow Emperor was born to the east on an island from which the milk of immortality flows symbolically. The cubic city or heavenly city of Jerusalem was the subject of more or less extensive studies during the Middle Ages, of these examples

the most representative are found in texts as comments of the Apocalypse by Blessed of Liebana, an Asturian monk who lived in the 6th century, the artist used a type of abstract perspective, familiar to the medieval reader, represented the city as a top view and unfolding its facades on each of the faces of the plan known today as the Monge method.

The heavenly city of Jerusalem drawn in these manuscripts was cubic as it appears in the eleventh-century manuscript, known as the Apocalypse of Sanit-serve. The keynote in these medieval manuscripts is to show the city in a square or cubic shape, with 12 doors in total, 3 on each side, these doors are medieval or semicircular in the center of which is a pearl near the arch in its key, can be read in the Apocalypse. "The twelve gates were 12 pearls, each gate consisting of a single pearl." We can also read and find parallels symbolic among all these allegories with the book of the apocalypse in it it is spoken of the tree of life in the middle of the heavenly city: "In the middle of the city square and on the two banks of the river is the tree of life, that gives 12 harvests, producing its fruits every month". All these major symbols can be reduced in an 8-quadrant x 8 architectural construction forming a perfect cube in whose center is the sacred tree, for

the ancient world the center of the earth, the very probable location of this symbolic construction known as the the turtle's shell, the support of the earth and cradle of the sacred tree or tree of life is the place where the winds are born, the house of newt. Homer in his odyssey only touches this dimension, as always when he talks about spiritual realities, he expresses himself by allusion: “At the end of the port an olive tree with long hair, and near it the friendly, dark grotto, dedicated to the nymphs who are called naiads. Inside there are stone cups and amphorae, where bees preserve honey; There are also high stone looms, in which the nymphs Weave purple fabrics, wonderful to see, There the water flows incessantly. Two are its doors; One that descends to Bóreas, is made for men, the other, turned south, has a more divine character; Men do not cross it as the path of the immortals.

## Indo-European Symbols

Within Indo-European culture there are a large number of myths, and legends where the cave, the mound that was later transformed through architecture into the dome and the pyramid were the forms chosen to represent the fundamental hill of creation, the Indo-European people discovered in these forms the continent of the world, they represented the world as a whole in its figure of a Great ship floating in the waters of the cosmic Ocean. In the case of the pyramids, they function as metaphors for the fundamental hill and the doors of the Dwt, the underworld, they reveal the geometric shape within which the universe is contained, so exquisite is this architecture that creating a golden rectangle of the royal chamber, allegory of the primitive cave is obtained as a result in his minor side the number  $\pi$  with the subtle difference

that this space is not golden only by 9 cm. The cave was the first temple as witnessed by many caves of the Neolithic period throughout Europe and North Africa, inside which the dead hero was worshiped by covering him with ocher and branches, in this fact the first sign of proto-writing and the birth of abstract symbolic thought, with the advancement of cultures and the understanding that in essence everything is number, this space became cubic. In many of these representative temples of the fundamental hill of creation there is an interior space such as a double cube as is the case of the Great Pyramid or a triple one as is the case of Solomon's temple.

Gods like Apollo in Greece were revered with cubic altars. Myths such as the duplication of the cube linked to the cult of Apollo or the trisection of the angle were one of the greatest mysteries of geometry, bringing the apprentice the secret of final death and the place where the hero acquires the apotheosis of the geometer by assimilation to Daedalus. the first Architect. All this compendium of major symbols such as the Dome, the pyramid and the cube as well as the sacred tree and the pillar represent symbols of the Dwt the underworld, which in Egypt of the first dynasties was reserved for the center of the earth as for the Syrio star the star of the Hound, the oldest

engravings of 5-pointed stars within a circle are found in Egypt associated with the star Sirius as well as the Dwt, the underworld. There are other myths where the Hero acquires the apotheosis when returning to his native land, this is the case of Ulysses in the Odyssey, the hero returns to the mythical island of Ithaca after emerging victorious in the Trojan war and after 20 years returns to his kingdom becoming King and regaining the love of his wife Penelope, Ulysses' spiritual guide is Pallas Athena the goddess of wisdom on this island there is a cave where honey sprouts and precious stones are hidden there Ulysses acquires eternity the ultimate death Drinking from the nectar of immortality, Ulysses' nuptial bed in the final chapter of the Odyssey embodies a metaphor for the sacred tree that is an image of the entire world.

All these forms allude to the Indo-European myth of the turtle's shell, the genesis of many of the world's domed temples such as the Stupa in Central Asia or the tomb of King Atreus in Mycenae. There is a mystery geométrico en la Poesía de Homero, in the set of songs of the Odyssey as well as the oldest name in the East for Indo-European culture, the word Ithaca the island where Ulysses meets his wife and therefore achieves the apotheosis has a

hidden character, the Greek letter  $\pi$  with Which the name of the island should be read Pitaka, this can be corroborated by reading the final chapters of the Odyssey where many of Ulysses' shipmates are representative of the number Pi, this Indo-European word appears in various cultures associated with construction as Being the name of the oldest god of architecture in Egypt known as the Great Architect of the Universe, or great potter his name in hieroglyphic characters are pronounced in the phrases Ptah, Pitah or "Pitah ka" whose translation is "Ka of the god Pitah" , from this deity arises the oldest  $\pi$  character. The god Apis, the herald of "Pitah", his Ka, or life energy, was represented in the constellation of the bull, a symbol of great importance the leg of the Bull in heaven represented in Egypt the God Sth, the leg of Set whose epithet more important is the fundamental Pillar of creation, at the top of which was the branch Ima or Osiris crowned in light, from this archetype linked to the gods Sth and Osiris the grass logo of the Hebrew letter Yod arises, they work as a whole as the oldest archetype of sacred tree in Indo-European culture. The symbol of the Bull's Paw was very important in the ritual of opening the Mouth in the ritual of rising to daylight known as the ritual or book of the dead, symbolizing the ritual

object with which the power of speak to the deceased and therefore create with the word. All constellations such as the Dog with the spring, the bull, and the tiger are constellations that are in a straight line in the sky and were used in ancient times as markers of the arrival of the rains, mainly the Syrian star that announced in Egypt the rise of the Nile River and the monsoon era in central Asia, the world's first calendars like the Sothiach in Egypt were structured around the star Sirius for this purpose.

The star Aldebaran, whose meaning in Arabic is "the one that follows" for apparently following the Pleiades, was used as a marker in the northern hemisphere of the spring equinox and therefore of the arrival of the green fields the beginning of the rains. The paradoxical image of the east, whose grouped symbols are a head (The island) and an exotic landscape in the background in the shape of a Foot, could be an ancient map of the earth and the place of entry to the Dwt, the Egyptian underworld.



## **The Symbolism of the Chessboard**

It is possible that the origin of the Current game of Chess dates back to the 4th century between the current border between India and Iran, originally it had a playful priestly character it was sought through the game, the creation of a paradigm, a map and a way of construction interior through certain circular movements with terracotta pieces around a mandalic archetype, whose structure was composed of a 64-module table on whose surface and in its center the house of the deity or house of Brahman was represented, a space sacred where priests recreated in long feeds in search of the apotheosis of the geometer. A constructive analogy can be found between the mandala or table of Brahma, and the provision or rule of how to build sacred spaces in India assimilable to the myth of the fundamental hill of creation and the rules of the ancient Chinese game

of Liu-bo that like that the TLV mirrors of the Han dynasty represent for Indo-European culture the fundamental form of the universe. In the case of the Liu-bo game, it is the oldest game that uses pieces called pawns and an army, dating from the oldest found board, in the XV century B.C.

The current game of chess derives from all these types of mandalic archetypes and modules used in sacred construction but evolved over the centuries into a game of military stratagems becoming very popular around the 6th century in India. This theory is confirmed in part by early Persian literary records and by analysis of the etymology of the words used in the game. It was transmitted to the medieval West by means of the Persians and the Arabs, as attested, among other things, by the expression "checkmate" that derives from the Persian Shah: Rey and the Arabic Mat: "He is dead". In the Renaissance era some rules were changed: the queen and the bishops received greater mobility and since then the game acquired a more abstract and mathematical character, moving away from its specific model, the strategy, without, however, losing the essential features of its symbolism. The ancient strategic model of Hindu chess called Tchaturanga is still evident in the initial position of the figures, in it the two armies are

recognized, placed according to the battle order used in the ancient East, the light troop, represented by the pawns, forms the first line; the bulk of the army is made up of the heavy troop war chariots (towers), knights and elephants fighting bishops; the king with his lady or councilor remain in the center of the troops.

Tchaturanga is the name that designates the traditional Hindu army composed of four angas: elephants, horses, chariots, and soldiers. In the original version of chess, the piece (al fil) represented an elephant carrying a fortified tower on its back. The schematic representation of an elephant head in medieval manuscripts, could be taken by a jester cap or a miter making the piece what it is today. The shape of the board corresponds to the classic type of Vastu-Mandala, or Vastu shastra, the translation of which can be interpreted in the phrase “theory for the Construction of a house”, the theoretical construction of a cultural space with religious characteristics, this grid is based in a series of technical-religious treatises that bring together the different precepts that must be respected when designing a building for any use, be it a dwelling or a temple. According to Hinduism, the Vastu Shastra considers that the universe is made up of five

elements: earth, water, fire, air and vacuum, and that the design of a building must achieve a balanced relationship between them. In its most universal meaning, the combat figured by the game of chess therefore represents the forces of action of the primary elements recreating the cosmos. It is a transformation from chaos into cosmos, the Fiat lux, whereby the “formless and empty” earth will be filled with divine reflections.

The oldest description of the chess game we have is found in "The Golden Prairies", by the Arab historian "Al Mas-Údi", who lived in Baghdad in the 9th century. Al Mas-Údi attributes the invention or decoding of the game to a Hindu king, "Bal-hit" descendant of Brahman. There is in this an evident confusion between a caste, that of the Brahmins, and a dynasty; but that chess is of brahmanic origin, the character proves it eminently a priest whose diagram or 8-cell x 8 construction module creates a 64-module cubic grid or mandala, recreating the fundamental hill of creation, an Indo-European myth that will be reflected in the construction of buildings such as the Stupas in Central Asia and myths such as that of the turtle shell in India and China whose exit from the dome or upper oculus, was represented in a space of 9 cells, the sum of this space in any

direction of the constructive cells results in the number 15, half lunar month, the worship of the moon as a male being recreating its body of light dates back to the dawn of humanity, it is known that in Sumer there was a festival on the 15th of the lunar month called Sabatú Sumerian-Akkadian word that happened to Semitic languages such as the Sabbath festival.

All these types of mandalas reproduce the (Ashtapada), the fundamental hill of creation, modulated in a building or panel of 64 houses, this modular arrangement could well be an ancient Hindu tradition, of counting 8 sacred planets, the sun the moon , the five visible planets of antiquity and a dark star, represented in lunar eclipses, each of these planets follows the 8 directions of space, which for much of the Indo-European collective reproduced an octagonal building characterized in the place from which the winds, in the Greek Latin world it

I knew this place as the house of the newt, there is in Rome a building from the 1st century BC known as the tower of the winds that at the same time served as a solar clock, it serves to mark the arrangement of the winds and the way in which Which was to be built within the city, this octagonal building was crowned by a newt.

On the chessboard it represents the central field of the mandala, the Brahma station; occupying the 4 central squares, and on 9x9 boards, the 9 central ones, finding some analogy with the myth of the turtle shell in Asia. The board or phenomenal world whose center is Brahman, was Symbolized in the sacred tree (Brahman as Tree), which arises in the center of this cubic space of religious characteristics, something common to ancient gods such as Apollo in Greece or Osiris in Egypt all these Gods were represented as trees or fundamental posts of creation. In short, the module and the tree of knowledge or the tree of eternal life are found in the center of heaven and earth, in codices of the Middle Ages such as those described by Blessed of Liébana, the celestial Jerusalem was represented as a cubic building on side 8, in whose center was the sacred tree, later the tree was replaced by the iconography of the lamb of god in whose hand he held the golden rod of creation.

## **The classical orders of architecture**

The different classical orders of architecture are distinguished by the style of their ornamental representations and by the use of the module or organicity in the architectural composition, 3 classical orders, known as Doric, Ionic and Corinthian, are recognized as a legacy of antiquity, adding time after the Romans the Compound and the Tuscan style, each style in particular has different capitals and entablatures, and sometimes striations that accompanied the entire shaft of the column were produced vertically on the perimeter of the column, the number of striations that accompany The Doric column is 20 units with a marked symbolic purpose, the columns of the 3 orders are wider at the base and narrower at the capital, creating the image of a slender column, the purpose of narrowing the column as it gains height is called in architecture, entasis, the visual key to the effect on the stem of the column is

due to what he tells us “Heron of Alexandria”, this corrects the optical illusion of the concavity of it that would be visible to the human eye if the correction were not made. The height of the columns in the different classical orders are measured and organized visually in relation to their diameter, for example the Doric column, it has a height of 6 or 7 diameters, its height is in relation of 6 to 1 with respect to the width of its base, the ionic column has a ratio of 8 to 1, and the Corinthian column the slimmest of all, its ratio is 10 to 1, the diameter at its base, used as a built module, is repeated in height 10 times.

All these modular relationships are symbolic and are related to the implicit meaning expressed by the style as a whole, Vitruvius in his classic treatise on architecture writes “The Doric style for having the lowest column and for giving the feeling of robustness, was dedicated to gods masculine and the Ionian style being more slender was dedicated to female goddesses ”, the number 6 representative of the Doric column, was very important in the construction of the column as a symbol, since it embodies cosmic fire, an attribute of many gods whose temples They were built in Doric style, the number 8 that in all antiquity indoeuropea

It was associated with the movement of Venus in the



sky, it was used as a symbol in the Ionic column, in the relationship between the diameter of the column and its height, which had an elevation of 8 diameters. The Ionic-style temples were dedicated to mother goddesses, such as the goddess Hera, the first goddess to be represented with a temple of this style, or the goddess Athena in the Parthenon, the Ionic order originated in the 6th century BC. AD, in the Ionia region that is located in the coastal strip and islands of Southeast Asia minor, was very popular in the archaic period between 780 to 480 a. D.c, Vitruvius in his treatise on architecture, comments that the Doric has a base of robust male body proportions, while the Ionian depends on the "most elegant" proportions of the female body. Although it does not name its source, it must be in the traditions passed down from Hellenistic theorists, such as Hermogenes de Priene, the architect of a famous temple to Artemis in Magnesia on the Meander in Lydia (today Turkey). The Ionian order came to the continent from eastern Greece, and as a style it is related to the Aeolic order, which fell into disuse at the end of the Greek archaic period, this style is characterized by slender grooves, a wider base and two opposite scrolls called scrolls, a closed palm leaf was engraved at the end of the capital and between

the scrolls, giving the visual impression of a fundamental post, like those used in Sumer's architecture, that is, a symbolic post as the axis of the world.

Vitruvius writes in the book (IV) of his treatise on architecture, what is necessary for the drawing of the scrolls and its subsequent carving in stone, "The only tools are a ruler, a right angle, (to establish a midpoint) and a compass "Below the scrolls, the Ionic column may have a large necklace or bands that separate the capital from the striated axis, the top or slab of the column is enriched with ovals and darts, ornaments at the end of the column between the scrolls and the cover, whose shape is rectangular unlike the slab or termination of the Doric column whose shape is a perfect square, giving completion to the Abacus. This final form of the column or abacus is wound in spirals in the Ionic, in the Corinthian it is stylized and in the Doric it is only a slab with the shape of a square, which leads us to interesting reflections, if we study the columns from their geometric aspect and seeing them from their base as if we were looking through their axis, the Doric column, hides the secret of squaring the circle, since it presents the image of a square circumscribing a series of concentric circles, the Ionian column

contains the mystery of the spirals and the emblematic number of 5 as well as 8, representative numbers of the movement of Venus in the sky, and the Corinthian style personifies a synthesis between the two previous styles and supposes a crowning in the light as a symbol of the eternal healthiness that many called immortality.

The Corinthian style is the last of the three classical styles and was developed during the 4th century BC. It is named after the city of Corinth, with which it was related, the oldest example of Corinthian style was raised in the temple of Apollo at Epidurus in Bassae, in the Arcadia region around 450 - 420 B.C. It is not part of the order of the temple itself, which has a Doric colonnade that surrounds the temple and one of the Ionic order in the cella of the enclosure. A single Corinthian column is free, centered on the cella, as an example of a votive column, in the Greek archaic period gods or celestial archetypes were worshiped in the form of votive columns ending in a bust, as in the case of the god Hermes, who was worshiped in the form of a four-sided stone column the name Hermes, derives from the Greek word herma, whose meaning is stone or pillar, in the region of Arcadia many of the deities were born who were later worshiped in the rest of Europe, such as

being the god "Hermes" whom the Romans called mercury, the goddess "Iris", or the god "Pan", all these deities were first worshiped as stone votive pillars, in this region, the cradle of the gods, curiously the name Arcadia in Greek means the region where the beginning of construction is born, or the first cause of it.

A Corinthian capital carefully buried in antiquity in the circular foundations of the "tholos" of Epidauros was recovered during modern archaeological campaigns. Its enigmatic presence and magnificent conservation have been explained as a burial of a sculptor so that the stonemasons of future generations had a model to follow in this style, this capital, the oldest preserved Corinthian style, is currently in the Archaeological museum of Epidauros, the Corinthian style may have started as a form of worship or worship of the god Apollo or his son Asclepius, the god of medicine and health in Greece, who the Romans They called Aesculapius since the oldest Corinthian pillar is located within a temple to Apollo, in the city of Epidauros in the Arcadia region, both gods were considered parents of medicine and health, Later, the Roman writer Vitruvius relates that The Corinthian order had been invented by Callimachus, a Greek architect and

sculptor who was inspired by the vision of a basket that had been left in a girl's grave. Some of his toys were in it, and a square tile had been placed on top of the basket, to protect them from the weather, an acanthus plant had grown through the woven basket, mixing its thorny deeply cut leaves with the basket weave. , giving the impression of a capital on the ground, showing the acanthus flowers below the stone slab, in this symbolic way the sculptor Calímaco, when seeing the basket in the tomb of the young woman creates the capital of this style, story Appearing only in Vitruvian's book, no other documentary sources are known from it, the Corinthian style spread throughout the Indo-European world until reaching India, where you can see columns of "Gandhara" in northern Pakistan. A unique style crowned with images of buddha instead of the characteristic acanthus flower of the traditional Greek pillars, the acanthus plant was used in ancient times as a medicinal plant and was acc it was necessary to leave them in the cemeteries of the Mediterranean world, "creating the image of a flourishing in a symbolic death", there are certain interesting parallels between the fundamental pillar of creation in archaic Egypt and the Corinthian-style capital of the Greek world, the god Osiris It was

represented as a branch, crowning a pillar, which symbolized the god Set, this image of a fundamental pole crowned in the light as a tree, appears in the papyrus “Dramatic of the ramesseum”, the oldest known version of the Egyptian book of the dead. Papyrus that was found buried at the base of a column in the temple of Ramses, this mythology, predates the Greek culture, in about 2000 years and could be the storyline of the worship of fundamental pillars enthroned with branches, from the Indo-European world, stories that like the sacred trees of the culture of Sumer, synthesize the myth of the crowning of the light or tree of life.

## Greetings at the Builders Guild

Lucio Apuleyo in his book *El Asno de Oro* comments in its last chapter how the main character of the work observes the cult master of the goddess Seres making a sign to the air when leaving the temple, a gesture that caused the prompt departure of the followers of the goddess baffling the uninitiated. There are in the statuary of all times caryatid columns that with the positions of the hand represent the number 365 the sun as the maximum symbol of architecture or the number 366 an equinoxial year. During the Middle Ages stonemasons recognized each other by greeting each other with the little finger, a language that implied that those who knew the little finger salute knew the hidden name of God. The body in all its forms and fundamentally the forearm and the hand that over time became a modulator of three-dimensional space, the sacred elbows of different

cultures emerged. It was these employees as the first bricklayer rule. From this body image of man related to architecture emerged the first tools of the guild.

The image of man was constructed to organize the space to become sacred and used as a modulator of the sacred space of the temples, organizing the spaces in a golden way such as the Temple of King Solomon or the King's chamber of the great Pyramid.

The greeting between teachers can be interpreted as the conformation of a lost word, a word formed by the particular way in which the bodies are articulated. If we study the symbolic language of the hands for the art and the mystique of the cabal of the Middle Ages, they assigned to each phalanx of the hands a Hebrew letter and to both hands the letters yod, he and Vav, I have in mirror when joining the hands on his wrists we see represented the name of god.

During the greeting between secret masters the unified name of God is represented, both Teachers with wrists pressing on their partner's cervicals symbolically draw the letters Yod, He and Vav, He.

If we multiply the sacred elbow  $\times 7$  we obtain the number 366 an equinox year, the cubic ratio as time or see in the most sacred building module of antiquity a way of articulating time and a way of



representing time constructed as portions of the verb or with portions of the number  $\pi$ . The particular shape of the legs in this greeting where the feet and knees touch end up drawing the Greek letter Y, initial of Yod in Latin, the Greek letter Y was the way in which the devotees of the god Set were recognized during Rome classic and in the city of Alexandria in Egypt from this archetype of the desert the letter Yod arose during the passage of the Canaanite people who work temporarily in Egypt.

## Epilogue

This book had its genesis, in the study of symbols and archetypes related to Architecture, and the art of construction, as well as the symbols of the sacred trees of the Indo-European world as well as many deities of the ancient world were in their archaicity linked to a imaginary where the earth, the sky and their demiurges were perceived as abstract geometries and logos, in the fervor of the inhabitants of the primeval earth, they tried to decode their environment, creating the symbolism of the "Great house" or sacred tree, crowning "The fundamental hill of creation". Many Indo-European Gods were worshiped as pillars that support the earth or main beams of a material and metaphysical building. Deities perceived as "great potters", the oldest title held by an architect, inrepresentation of the first cause; These Gods, spin the pottery wheel recreating the world every night, with a meridian clarity, ruled

by geometries, This specular world, I create a language full of symbols, "say the Arabs that man learned to count and assemble calendars , thanks to the phases of the moon ", these universal archetypes, and related to the most basic needs such as learning in which seasons to plant or cultivate, allowed us to develop geometry and writing, certain events such as the overflow of the Nile river or the The arrival of the monsoons in Central Asia, an event that was associated with the appearance of the star Sirius, allowed us to develop the first signs of Proto script. The first pictograms appeared first in the tombs, and it was the first attempt by man to understand the change and the non-continuity of his being, this symbolic fact gave birth to the milestone of writing, these burials were first flush with earth or covered by branches painted in ocher, product of land with a large amount of iron ore, the same material that later served as a human collective to carve the stone and be able to build buildings such as "houses of the deity", or simply temples. The temple is before the Gods was the place where the human collective marveled at the silence and the hollow, "the first place where man saw himself alone and in his solitude could contemplate the void." The oldest signs and logos that can be read are carved on ivory

labels belonging to the Nagada culture in Egypt, the cradle of Pharaonic Egypt, in many of these labels are the oldest writing signs organized through letters and numbers, this monumental culture gave birth to the alphabet as we know it, going from there to Proto Canaanite and Phoenician and from there to Greek and Latin.

Many words of this culture, the spoken form of these symbols is even older associated with the Indo-European language, whose roots are lost in Central Asia, near the current border between Iran and India. Some authors speculate that the Indo-European language and people had their genesis in northern Europe, an unproven but plausible hypothesis, monuments in Europe such as the Left on the island of Malta or in the Karnak region in France, they are 7,200 years old. Much of this ideology saw in the positions of the moon, the sun and the moving stars "the planets", a form of fabric or warp, mounted around the planet earth, said fabric created with spirals, was associated with the planet Venus, whose dance with the moon it gives the impression of a fabric with hexagonal sides, numbers such as 8, 5 and 13 as well as 144 were linked to this planet, all these numbers represent the Fibonacci scale, which when divided between them, we results in the golden

number, geometric proportion present throughout the natural world as a form of divine writing or modulator of three-dimensional space, did the first cause of construction have a blueprint for the world? Man saw in these celestial symbols a divine mind that could be decoded by means of geometry, not only for the understanding of the natural world but to make possible the apotheosis of the architect, a divine fusion between beginning and end.

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